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# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

EDITED BY  
SIGISMUND BLUMANN



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# CAMERA CRAFT

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SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BUILDING, SAN FRANCISCO, CALIFORNIA

VOL. XXXIII

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No. 1

## The Sierras—In Sunshine and Shadow

By John Paul Edwards

Illustrated by the Author

A group of hardened pictorialists were gathered for a pow-wow one rainy winter day. It was one of those "exceptional" days we have in California when the weather is not "perfect," and we who would have liked to have been afield after pictures were compelled to exhaust our energy in talk.

The "anvil chorus" had been showing its best stuff. The suffering group had heard just how bad the judges were at various Salons — absolutely blind and dumb. Evidence had been put forth that a certain masterpiece which had received an "honorable mention" at one show had been turned down cold at another. Gosh! such blind incompetence.

Pictorial photography was going to the bow-wows. Oh you know how the gang can pan everything and everybody on a rainy afternoon. After any and all juries had been put in their proper places (a subject which can always be handled with proper enthusiasm) the talk turned to photography in the mountains.

Several of the group had spent their last vacation in Yosemite and the high Sierras and pictorially speaking had "flopped." They had returned from their vacations with sun-burned extremities and good health, but no pictures. These unfortunates were firmly agreed there wasn't a picture in the whole mountains. "Nothin' to it — too big and too much of it to be pictorial," "never again"—ad infinitum.

About this time the writer rose onto his hind feet and entered the fray.

Well, from that point on the wordy battle waxed fast and furious with no quarter asked or given.

When the smoke of battle had cleared away, even the die hards had admitted that perhaps there was pictorial stuff in the mountains if you knew what to look for and how to handle it, when you get it. Moreover the writer had promised the Editor of Camera Craft to try and put forth for its readers some of the methods, results and conclusions of his sixteen years' experience in the photography of mountain scenery.

CAMERA CRAFT



AT THE GATES OF YOSEMITE

JOHN PAUL EDWARDS



## CAMERA CRAFT

The California Sierras provide a limitless field for the pictorial photographer. Lake Tahoe, Yosemite Valley, the Canyons of the Kings and Kern river; what names to conjure with. Hundreds of square miles of country possessing beauty and interest of a sort that can be recorded and interpreted with the camera. Of course, a great deal of it is of such grand proportions that it is best suited for the beautiful record of fact. Here and there, however, are details that provide splendid material for pictorial photography in its most restricted sense.

One must seek the simple forceful elements from which to construct his picture. A weird, twisted tree against a background of storm clouds; shadow paintings and designs on a rocky wall — a stalwart pine standing straight, bold and Godlike, against the melting distance of a valley or canyon, a silvery splashing brook rambling through a shadowy forest; fleecy clouds drifting like graceful airships over the range; the long rich blue shadows of mountains and cliffs over a forested valley; the blue depths of canyons and sparkling peaks against a blue sky.

Picture the life of the mountains, the human interest; the pack train wandering up the mountain trail profiled against the blue sky on a high ridge; the ranch nestled in the valley in the morning light with a thin grey wisp of smoke rising from the breakfast activities, the pack trains being saddled, the camp fire; mountain cattle browsing in the high places; the prospector, the desert rat, ever seeking the pot of gold at the end of the rainbow.

One could go on in almost endless enumeration of subjects most worthy of the pictorialists best efforts. The material is there — the challenge is there and there can any pictorialist worthy of the name, find the peace of soul and joy that comes to those who paint pictures, with the sunlight that enters their lens.

In the Tahoe region, in the high mountains above Fallen Leaf Lake, are found the most wonderful tree personalities ever found; the Junipers, two thousand and more years old were patriarchal trees when Daguerre first experimented with our devoted medium. I have a personal acquaintanceship with many hundreds of these magnificent old trees but never have seen two that were in any way alike. Gnarled and twisted they have come down through the ages, fighting the fierce storms of winters and the hot blasts of summers. Undaunted, tenacious of life, these patriarchs share with the sequoias the honor of being the oldest living things in the world. Here, indeed, are pictures, gracefully inclined as prevail the winds, against a background of fleecy cumulus or dark storm clouds lending themselves to picturing.

Yosemite's sheer walls and breathless heights should inspire the finest efforts. Great shadow patterns creep over these walls and glinting sunshine outlines the details of the domes and pinnacles. Against the lights these canyons seem filled with blue mist which lends itself to the problem of plane values and melting distances. Atmosphere has a consistency which does not elude the camera.

CAMERA CRAFT



A SIERRAN TEMPLE

JOHN PAUL EDWARDS



## CAMERA CRAFT

Let us regard the technical part as general and applicable to all pictorial work and of interest and use to those also who are not fortunate enough to work in the wonderland of the Sierras. The ideal camera for the pictorialist is a  $3\frac{1}{4} \times 4\frac{1}{4}$  or  $4 \times 5$  "box" of sturdy construction and medium weight. (I prefer  $4 \times 5$  size). It should have a long bellows extension, large front board for lenses of generous diameter, full adjustments such as rising front and either a tipping front or rear for the use of long focus lenses.

The reflex type of camera has yielded some splendid results but is in no way equal to a stand camera for general pictorial landscape work.

One should have at least two color filters — a three times and a five times. A stout tripod is of course necessary. As to plates, first choice is a double-coated orthochromatic.

The best type of shutter is a focal plane fitted to your camera or a good curtain blind shutter. A shutter with slow speeds is required, as with color filters these are most often needed.

Now to get down to work. There are two best times for mountain photography, early morning and late afternoon. A lazy pictorialist had better not tackle the Sierras.

One of my fondest memories is of two glorious weeks in Yosemite with a kindred, sympathetic soul.

Twelve mornings out of the fourteen we were up at four o'clock, or even earlier, to take advantage of the early morning light. Even before sunrise we were off on the climbs to our chosen fields. When the first gilding rays of the sun, like huge beams of a search light, came over the mountain peaks and into the canyons we were ready to record our impressions.

There is a charm at this time not to be found at any other hour; glorious masses of light and shade to work with and all the romance and mystery of the dawn to lend charm.

Even if one did not expose a plate the soul is moved by the miracle of the morning — the song of birds — the sparkle of the mist and dew. 'Tis indeed good to be alive and afield in the dawn of the day. It is the golden hour for the pictorialist who would achieve greatness in landscape work. Midday can be reserved for rest and meditation and in the late afternoon one may again have long shadows and soft lights — softer shadows not so crisp. Too many mountain pictures are made in the blaze of the mid-day sun, when the canyons are like blazing copper bowls — no shadow relief, no mists — no mystery.

The matter of exposure is of prime importance but presents no difficulties or complexities. The questions of exposure and development are inseparable. Expose for the shadows and develop for the highlights, or, in other words, give the fullest exposure and develop thin. This gives negatives, well balanced and suited to the making of prints by projection without excessive dodging or after treatment of the negatives. Thin negatives are the secret of pictorial enlarging.

CAMERA CRAFT



CANYON WALLS

JOHN PAUL EDWARDS



## CAMERA CRAFT

If developed thin the problem is to give enough exposure to record the detail in the shadows — doubling the exposure does not materially alter the contrasts, it merely gives a negative of great density throughout.

I recommend tank development exclusively for orthochromatic plates. A tried and true tank developer of all manner of outdoor pictorial work is the following:

Sodium Sulphite	50 grains
Sodium Carbonate	50 grains
Adurol	12 grains
Saturate solution	
Bromide of Potassium	6 drops
Water	26 ounces

Develop at 65 degrees for 23 minutes.

If you require more or less contrast vary the amount of carbonate from 45 grains to 55 grains. Your developing time can also be varied to from 20 to 25 degrees.

Different localities owing to different waters, require slight modifications of the formula. As given, however, it is entirely satisfactory in the majority of cases. Remember also that if you are developing with a tank in summer, particularly, that when you lower a batch of plates which have acquired a room-temperature of, say, 80 degrees to 85 degrees the temperature of the developer will rise from 65 degrees to 70 degrees and the developing time will have to be cut to compensate.

This developer gives an easily printable negative of long scale, yielding snappy high lights and deep shadows.

In mountain photography let simplicity be the key note. Leave the broad valleys, the grand views, to post card makers. Let your pictures have something brief and strong to say. Let your things be subjective rather than objective. It is the light and shadow on a mountain that is pictorial rather than the mountain itself. A single tree — a rugged cliff — a group of interesting shadow patterns — a splash of sunlight — the thunderstorm — the sunrise — these endless, strong, elemental subjects are the makings of real pictures.

Pattern and design are of paramount importance in the construction of your pictures and should be ever foremost in mind when working up compositions. The windswept, gracefully bending mountain trees work themselves into most fascinating designs — charming shadow patterns are ever present.

Wherever possible work against the light. Working this way, splendid subjects are found which would be flat and commonplace in direct light.

In the early morning and late evening of the mountains, working against the light you nearly always have a fascinating play of highlight and shadow on trees and rocks and a soft atmosphere in the distance. I almost would say that at such times the picture calls to you to be taken at its best.



FOREST GHOSTS

JOHN PAUL EDWARDS



## CAMERA CRAFT

A whole volume could be written on clouds in the picture. In the Sierras are the most gorgeous arrays of cloud forms drifting over the ranges throughout the year. Great fleecy clouds like cream puffs or whisks of cotton — thunder clouds — delicate groups of wind clouds — pass in an endless parade over the ranges. They are the making of a great many pictures breaking up as they do the large areas of blank sky we have to contend with.

Some people make a technical mystery of getting clouds in their landscapes. It is no problem whatever; merely a matter of orthochromatic plates — three or five times yellow filter — full exposure to register both sky and landscape and thin development to secure both in printable balance. The Adurol tank developer given is wonderful for clouds, giving them richness and transparency.

Clouds, too, are more brilliantly and interestingly rendered against the light. Good pictures are not an accident, they are usually the work of men who get up early and travel far with keen vision and artistic appreciation. It would seem in landscape photography that "everything comes to him who hikes" rather than "to him who waits."

Presuming that we have secured a splendid group of really pictorial negatives, glorifying the Sierras and the beauties found thereon we must print them so as to bring out the fine points recorded.

There are several excellent American papers for this printing. For one the so called chloride papers:

Artura Carbon Black E Rough and E Smooth Buff — are ideal mediums for general work. To my mind the best developer for these is the Wellington Amidol formula.

Amidol	25 grains
Sod. Sulphite	$\frac{3}{4}$ ounce
Bromide Potass.	5 grains
Water	25 ounces
Temperature	65 degrees

This developer gives exceptionally transparent rich blacks particularly in the shadows. Print your Artura so that it will develop quickly in this developer, preferably in one to one and one-half minutes. Soak the print in clear water for at least one minute before developing. This is of prime importance as the limp print will come up evenly and with greater brilliance and snap in the developer.

Prolonged development is apt to give flat, uninteresting prints.

A new paper which should prove a boon to the pictorialist is Charcoal Black. To my mind this is just about the best developing paper for serious work yet devised. It has to the n'th degree that quality we call class.

For this paper I prefer the Wellington Amidol formula given, to any other. It seems easier to get results with and to give unequaled tones.

Before making your final print study your proof print carefully and trim mercilessly. Most mountain pictures include too much matter that is immaterial and not contributory to the strength of the picture.

# CAMERA CRAFT



YOSEMITE WALLS

JOHN PAUL EDWARDS



This article was written in a particularly delightful spot on Fallen Leaf Lake in the high mountains of the Tahoe region. It would take the genius of Muir to impart to our readers one iota of the love and respect the writer feels toward these great mountains. However, if I have offered aid or incentive which shall lead to more and better pictures of these glorious regions I am repaid.

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## The Camera and the Feature Writer

By Warwick Barse Miller

The most essential thing in the equipment of the successful feature writer, besides brains, is a camera. Good pictures are the very first requirement many an editor looks for upon receipt of an article, and if they are not there, he will clap a rejection slip in, and the manuscript will come whizzing back. Often a very interesting, well-written article is doomed simply because it is not illustrated. And often by returning this article accompanied with a couple of photographs, the editor can be induced to write a noble check in honor of the author.

A couple of photographs wrapped up in some good English are always sure fire.

Many young feature writers think the purchase of a camera is an unnecessary expense, but they will find they will be paid many times over in the end. Also, they shy at the manipulation of a camera. There's no manipulation to the everyday folding Kodak. All you have to do is set, squint, and snap, and after a week's practice you become so used to going through these movements that you never give them a thought.

An inexpensive machine is all the beginner will need at first. When he begins to receive more checks than rejection slips he can buy a better variety.

For these two pecuniary eras in the author's career, I will recommend suitable cameras.

First, the size of the Kodak should be postal card size,  $3\frac{1}{4} \times 5\frac{1}{2}$  inches. Editors do not like pictures smaller than this, as a rule, and this size is about the largest the popular folding Kodak offers. In magazines of the big pages the editor will probably want enlargements.

An excellent camera I used for a long time is the number 3A Folding Brownie. This is slim and compact, and gives very good results, indoors or out. The writer has a choice of three prices; he can purchase a second-hand product for perhaps \$10; or he can buy a new camera with a Meniscus lens for \$14.50; or he can buy a new one with a Rapid Rectilinear Lens for \$17. I would advise this last choice, for with the Rectilinear Lens he can work better on dark days than he can with the Meniscus. Also, he can obtain a clearer picture. Good second-hand cameras can be bought at any big photographic store.

## CAMERA CRAFT

If you want to be sure of getting a clear, detailed print, the best folding Kodak for this is the 3A Kodak with the F:7.7 lens. This is about \$31.50, and the F:7.7 lens is the most perfect inexpensive one there is.

Now then, if you are one of those lucky writers who are "arriving," and have reached the stage where you are surprised at receiving a rejection slip, the only camera to consider is a Graflex. This is the machine that the up-to-date professional featurist and newspaper man uses. The two cameras above necessarily have vital limitations. They don't give very good results on dark days, they are slow working, they won't photograph moving objects, and they won't take a tall building. With a graflex you can work on cloudy days, in a snow storm, you can take moving objects passing at high speed, and you can open the machine, focus, and snap, all within a minute. The lens in a Graflex is very fast working; that is, it lets in a great deal of light in a very small time, and thus assures clearness and sharpness of detail, two valuable requirements in the feature print.

The Compact Graflex, size 5 x 7 is especially recommended by the manufacturers for producing publishable pictures. 5 x 7 is the popular size most editors like. This type is \$150. Be sure to ask for the film pack adapter in preference to the plate or roll film adapter. Film packs are much easier to handle and carry than roll films and plates.

Any camera you buy will be accompanied by a book of instructions, explaining how to manipulate. But in the following I am going to give a list of approximate exposures for different occasions which I have found to be correct. On the Graflex there is such a great choice of exposures that the operator relies on his experience mostly, but this list will start the novice on the road. The list, however, is especially for the first two cameras. You will immediately know what these figures mean by glancing at the front of your Kodak.

Landscapes, seascapes, street scenes with ordinary motion, portraits out of doors, buildings.

Dull day: 1/25 second, f:7.7 (widest opening). Bright day: 1/25 second, f:11.

Fast motion football games, sports, vehicles: 1/100 sec., f:7.7 for bright days only. A Graflex may be used at from 1/100th to 1/1000th of a second, depending on the light.

Rooms: For a more complete treatment on photographing rooms, I refer the reader to my article, "Indoor Photography for the Amateur" in PHOTO ERA for May, 1925. Light rooms: 20 minutes, f:22. Dark rooms: 25 to 30 minutes, f:22. Very dark rooms: 35 minutes, f:22.

Individual objects: chairs, antiques, tools, etc.: Photograph the same as for rooms under the light conditions given above.

These suggestions will start you off right without entangling you in too many details. There is no set rule for exposure. You just get the hang of it by practice.



# Fish Portraiture in Aquaria

By Chas. L. Beal

Illustrated by the Author

It was quite by accident that we discovered Mr. Beal's interest in this highly specialized form of photography. His extreme modesty, which in nowise minimizes his enthusiasm is likely to hide the deep knowledge, scientific mentality, and gentle but unswerving determination of the man. He presented the present article, at our urgent solicitation, with diffidence. The reader will be able to deduce from the thoroughness of the experiments and the care in minutae how little need Mr. Beal had to doubt the merits of his contribution. It is to be hoped that somewhere, somehow, provision may be made to subsidize a really established fund for the continuation of his researches which are not so much along the already exploited line of fish as in the portraiture of fish.

S. B.

Why do we seldom see fish portrayed at their best? If the reader has consulted ichthyological publications, he has no doubt asked himself this question. The reproductions show sufficient detail in the way of fins, scales, eyes, etc., to enable the scientific reader to classify the subjects, but so far as life and action are concerned, the images might as well have been dead or stuffed. Does it seem possible that the value of these record pictures would be depreciated by use of a little artistry in their presentation? Attempts have been made to incorporate details of natural environment in some of these illustrations by the use of decorative aquatic plants and painted backgrounds and in some instances to delineate characteristic habits of behavior of the subject, and while all these efforts are fully recognized and appreciated and hope is entertained that those familiar with the habits and habitat of these finny folk will continue to contribute to our present meager store of knowledge on these subjects, it is portraiture which is being discussed in this article.

In fish portraiture, the difficulties to be met and the obstacles to be overcome are possibly greater than in other fields of photography owing to the fact that water and glass are interposed, not only between the camera and the image, but also between the source of light and the image and in the case of translucent fish, of transmitted light through the body of the fish. There are reflections and distracting lights which must be excluded from the front glass of the aquaria, and lights and shadows which may affect the background if such be used.

The writer's ambition to experiment was stimulated to the point of action by reading Francis Ward's "Marvels of Fish Life" (Cassell & Co., 1911) and through courtesy of Mr. Wallace Adams, permission was obtained to conduct a series of experiments in Steinhart Aquarium, Golden Gate Park where two months' work was carried on and over forty exposures made. Preliminary to actual work a few exposures by flash-light were made of the large tanks in the main corridor of the Aquarium, all of which showed more or less reflections and stray lights, so it was decided to confine the experiments to individual specimens confined in small aquaria where better control of light factors might be exercised.

## CAMERA CRAFT

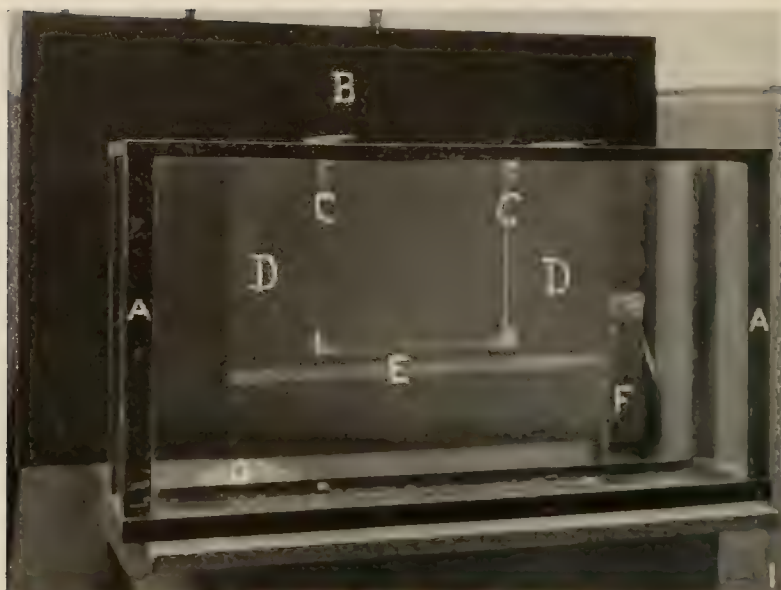


Fig. 1. Aquaria and accessories used in the experiments.

(A) The aquaria, size 2 feet 6 inches long, 1 foot 6 inches high, 5 inches wide; (B) Background, black, white, tints. (C) Segment, made of three strips of plate glass  $\frac{1}{4} \times 1 \times 10$  inches bound together at corners with adhesive tape, in shape of letter U, and suspended from the top of the back glass in the aquaria. (D) Sheet of  $\frac{1}{4}$ -inch plate glass 1 foot 6 inches square, placed in aquaria and brought flush with segment, forming a pocket which served to confine the subject in focus and permitted the arrangement of decorations such as pebbles and aquatic plants. (E) Tape line. Displayed on a plane with the image, it was recorded on the negative and served to register life sized projections in enlarging. (F) Bottle of aquatic plants for decoration of segment. (G) Quartz pebbles for decoration of segment.

NOTE: The use of decorations usually serve to quiet and make the subject more at ease.

Space in the southwest corner of the Aquarium, back of Battery "C" and directly under the skylight, was assigned for use, and such aquaria, fish, accessories, etc., as were needed, were provided by the staff and employees to whose interest and co-operation grateful acknowledgment is made.

The equipment used is partially shown in Fig. 1. This was conveniently placed on a table and in front of it was constructed a hut or housing for the camera and operator, this hut was merely a frame covered with black paper, cloth, and such light excluding material as could be found at hand. When in use, the only opening or aperture in the hut was at the front, facing and in contact with the front glass of the aquaria. Entrance and exit to and from the hut being arranged for, at the back, by means of overlapping cloth drapes. This arrangement prevented any light from striking the front area of glass through which exposures were made and completely eliminated the possibility of reflections.

The reproductions accompanying this article have been selected to show the progress made and the result obtained in lighting effects at various stages of the work and without reference to their artistic value.



## CAMERA CRAFT

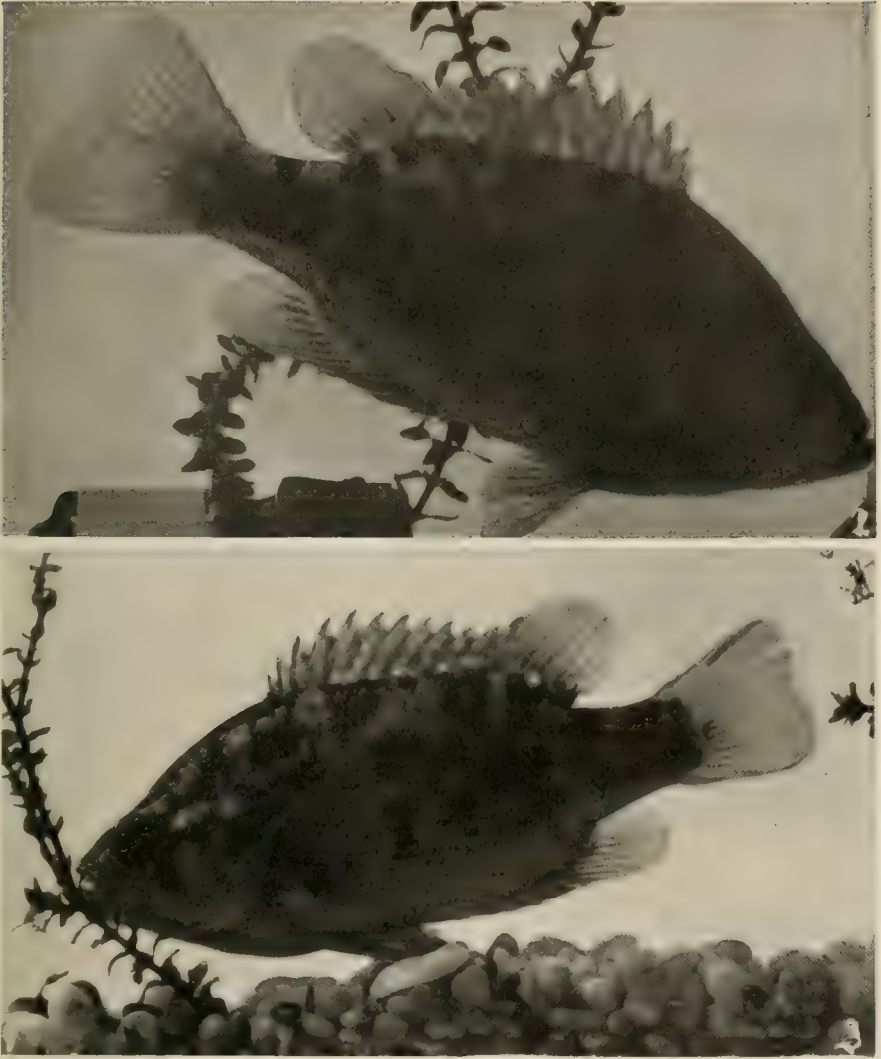


Fig. 2. *Archoplites interruptus*, July 31, 1925; Premo camera, Protar F 6.3 lens; Agfa Super Speed Film, Exposure  $1/25$  at F 8; Filmo light at left and above aquaria about five feet from image. Aluminum painted screen at right as backlight.

Fig. 3. *Archoplites interruptus*, August 18, 1925; Graflex camera, Heliar F 4.5 lens; Hammer Press Plate, Exposure  $1/25$  at F 4.5; Filmo light at left and slightly above level of image, distant three and one-half feet. Aluminum screen at right.

No attempt was made to take any of the fancy fish, only the common varieties being used on account of the liability of accident due to the fragile condition of the aquaria and equipment.

Exposures with daylight as the only illuminant were made with an ordinary view camera and Dagor and Protar lenses, the results being generally unsatisfactory, only the subjects with highly contrasting markings showing up and the lighting being flat. By shifting the segment from the front to the back of the aquaria, a gain of four inches for light projection was made and thereafter better results were obtained.



Fig. 4. *Archoplites interruptus*, August 21, 1925; Graflex-Heliar outfit, Hammer Plate, Exposure 1/25 at F 4.5; Filmo light at right, horizontal and 45 degrees from image-lens axial line. Lino lights at right close to aquaria; Hawaiian opihi shells in bottom of aquaria for backlighting.

The first picture which offered encouragement and promised ultimate success is shown in Fig. 2, in this case the fins, scales and markings were fairly well defined, but the outstanding feature of this particular exposure was the exceptionally clear delineation of the pectoral fin which is located just back of the gill cover and is understood to be one of the features required to be distinctly shown if the picture is to be considered of any scientific value. Otherwise this picture was flat and the eye barely visible owing to insufficient back-lighting from the right and lower sides. After taking this picture the view camera was discontinued in favor of the Graflex with the added advantage of the focal plane shutter and a faster lens.

The subject shown in Fig. 3, was the most perverse piscatorial personage with whom we had to deal, his proclivities for upsetting the scenery and rough-house tactics were only exceeded by his general cussedness. After working from ten o'clock till one-thirty we finally got him out into the open for a brief pose after which he proceeded to go on the rampage which necessitated the calling out of the reserves and his incarceration in the hoosegow. This picture reveals the first high-lights obtained and we surmised that the lowering of the primary illuminant was responsible for this gain and decided to benefit thereby. Further back-lighting from below being necessary, we bethought ourselves of some polished, highly iridescent shells which we determined to use as reflectors.



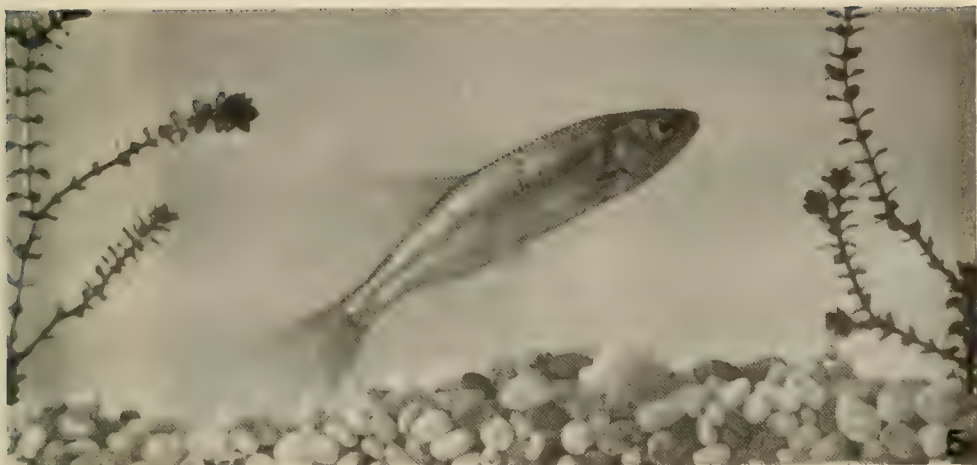


Fig. 5. *Rutilus symmetricus*, August 21, 1925; data as in Fig. 4, except that a special background was used to obtain transmitted light through image.

In Fig. 4, the results of lowering the primary (Filmo) light to the horizontal are manifest by the marked improvement in the high-lights and the amount of reflected light obtained through the use of the shells placed in the bottom of the aquaria was little short of marvelous. By closely observing and timing the action of the pectoral fin, an excellent impression of this feature was obtained. When a fish is in action, as in this picture, it requires some co-ordination of the faculties to press the lever at the psychological moment, to admit that there was any luck about it might spoil the story if not the picture. It was now two months since the experiments were begun and our enthusiasm having risen to the proper level it seemed a propitious moment in which to make a final effort at real portraiture. Thus far we had used opaque and contrasty patterned specimens, but for this final test it was thought desirable to use one of the more translucent species and so a roach (*Rutilus symmetricus*) was selected as the subject.

Unfortunately our subject in Fig. 5, was not a perfect example of the species, but as a poser he left nothing to be desired, the use of an ordinary glass stirring rod to stroke his sides seemed to please him immensely and he soon became quite at home in his temporary quarters. This picture taken with the meager equipment and accessories available, sufficiently demonstrates, I think, the possibilities of Fish Portraiture in Aquaria and there seem to be no reasons why some of the same methods might not apply to exposures of fish en masse in large tanks.

It is regretted that restrictions upon the commercial disposition of prints from negatives made in the Aquarium necessitated the discontinuance of this interesting work, precluding as it does, the possibility of reimbursement for time or money needed in the purchase and construction of convenient, efficient and adaptable equipment and accessories.

Acknowledgment is hereby made to Hirsch and Kaye for the generous loan of the lighting system used in my experiments.

# Getting Results in Cine Photography

By H. Syril Dusenbery

(Continued from the December Issue)

You may think you are making a nice panorama, but when the picture is projected on the screen — oh, how it looks! It is just that much film wasted. Hand cranked cameras are mounted on tripods whose heads are designed to swing the camera into any desired position quickly, but not for the purpose of taking panorama pictures. The only way that you take such pictures is to equip your tripod with a special head made expressly for that purpose. Such a head will cost in the neighborhood of one hundred dollars. The moral, then, is to keep your camera still and steady at all times. Above all, do not attempt to “follow” moving subjects with the camera. Watch the subject in the finder and when the subject gets out of the picture stop the camera and then pick up the subject anew.

Titles can be easily made and spliced into the proper place in the finished film. One of the simplest ways of making the titles is to obtain a set of white gummed letters such as those made by the Ticket and Tablet Company and sold all over the country for making signs. These white letters are mounted on black cardboard. It is best to use letters about one inch high and the cardboard at least eleven by fourteen inches. Stick the letters to the cardboard and then pin up the whole thing in a good bright light and photograph it with your camera in the regular way, using as small a lens stop as possible under the given light conditions. In direct sunlight you can use stop F. 16 and thus get very sharp, clean-cut titles. The instruction books with the various makes of cameras all give detailed instructions for focusing on titles, so that will not be repeated here. If you are good at free hand lettering, obtain some white show card ink at an artist supply store and letter on black cardboard. You can, of course, letter in black on white cards, but it is much more effective to use white letters on a black background.

After reviewing the picture as received from the finisher, don't be afraid to do a great deal of cutting. There are bound to be some bad spots and some scenes that are too long. These must be trimmed away. While this is slow and often tedious work, it is well worth the effort. A good way to handle this work is to first project the picture on the screen two or three times so that you become familiar with all the scenes. Then make a final review, running the picture through the projector at its slowest convenient speed, jotting down notes as the picture runs along. Have a small pad of paper and use a separate sheet for each individual scene. This done, take the film and cut the various scenes apart, laying each scene together with the slip bearing your notations on a different part of your work table. Now pick up the scenes in the order that you

decide to show them. As you pick up each scene, read your note and do the necessary cutting. After cutting, you splice it onto the scene that it is to follow and in this way continue until the entire reel is assembled. The film cut away can be saved for future use. It makes a good "leader," if nothing else.

Any person, whether experienced in photography or not who uses these suggestions to supplement those given in the instruction book accompanying his camera ought to be able to get good results. Get your camera ready, thread it with a new reel of film and you are all set. "Camera!"

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## Maxima et Minima

By Sigismund Blumann

### I

Lyra gleams in lilac tinted space  
And mad Orion whirls its race  
    Athwart the spangled sky.  
Our little earth jigs on its way,  
A flash of time for night and day  
    Till soon an age goes by.

### II

So every little grain of sand  
Plays its small part in making land  
    And continents are born.  
And God of which it all is part,  
Who willed it from the very start  
    Holds none of it in scorn.

### III

But you and I with puny pride  
Put haughtily the things aside  
    That we have strength to move.  
Blind to our unimportant fate,  
Busy in living, love and hate,  
    We crawl within our groove.

### IV

Could we but half the truth discern,  
And could we study, could we learn  
    The secret of a star,  
We might be modestly inspired,  
Supremely thrilled, divinely fired,  
    So close to God we are.



## CAMERA CRAFT

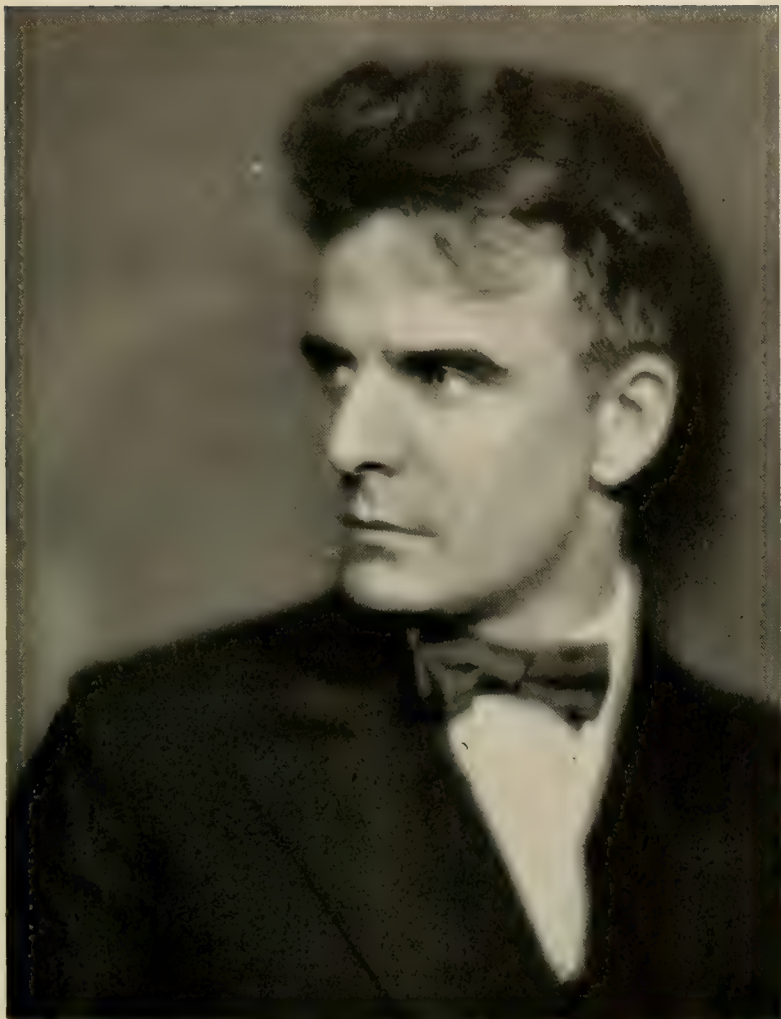


PORTRAIT

BIANCA CONTI  
San Francisco, California

Awarded Silver-Gold Medal, London, England, 1925  
Professional Photographers' Association of Great Britain

## CAMERA CRAFT



PORTRAIT

JOHN HOWARD PAINE  
Washington, D. C.

Awarded Silver-Gold Medal, London, England, 1925  
Professional Photographers' Association of Great Britain

# Photographic Film—Its Keeping Qualities

By Don C. Coleman

Very often when our negatives are granular, or flat and fogged, or lacking in the snap and brilliancy which, as free-born American citizens we have a right to expect, we are likely to indulge our time-honored prerogative and national pastime of "passing the buck," and in a voice calculated to carry to the far-flung corners of the earth, hurl anathema and caustic epithets at the unoffending head of our favorite finisher—likewise at the heads of finishers in general.

Even though we have done the developing ourselves the procedure is very similar in its principal phases; the only real difference being that we must find someone else to pass the buck to. This might prove an insurmountable difficulty to the raw beginner and cause him to roll and toss through many a sleepless night of mental agony; not so the seasoned veteran! With his superior cunning and mature experience in dealing with just such emergencies, it is only a part of the daily routine. Odds Bodkins! Hasn't he both the unscrupulous dealer and that consummate villain, the manufacturer, to fall back on? What did they mean anyway by unloading defective film on him?

Now as a matter of absolute fact very little defective film ever gets upon the market. On first thought this statement may appear somewhat extravagant, especially to those readers whose photographic efforts have failed to come up to their expectations; but when we consider that in addition to the enormous quantity of rolls used by the myriads of amateurs, millions of feet of film are also required annually by the motion picture industry, we can readily see that this important product must be right when it reaches the consumer.

To this end the manufacturers have so perfected and improved, through years of exhaustive and costly laboratory work, the delicate processes involved in the production of light-sensitive material, that today our film is just about as nearly perfect as it is humanly possible to make it. Of course there are instances now and then where failure in obtaining good results can be attributed directly to defective or inferior film; but these are rare indeed—as rare, we might say, as a blonde Sheik or snow-shoes on the dancing maidens at Waikiki.

Without attempting to inveigle the reader into a labyrinth of high-sounding chemical terms and thereby cluttering up this paper with a mass of technical matter that we do not understand ourselves, to say nothing of trying to explain it to others, we do believe a few words relative to the composition of film will not be out of place and that this is the place to say them.

It is a matter of common knowledge that the photographic image is



## CAMERA CRAFT

formed by the action of light on a sensitive emulsion, this action producing the so-called latent image. Just what the latent image is has never been definitely determined although it has been the object of scientific investigation since the earliest days of photography. Today it is still a moot question and expert opinion is at such a wide variance that the lay-man may take his choice of several very pretty theories. However, that need not concern us at this time; it is enough for our purposes to know that there is a latent image and that it is made visible by development.

Susceptibility to the action of light is a peculiar property of the silver salts or halides incorporated in a photographic emulsion. These halides are, in the case of films or plates, the bromine salts of silver, resulting from the precipitation of silver-bromide when a certain amount of silver-nitrate is added to a solution of potassium bromide and gelatine. This latter being viscous, the precipitated salts cannot settle to the bottom of the solution but are held in suspension, thus forming the basis of the sensitive emulsion which is coated on our films and plates.

Most of our readers will have guessed correctly that the transparent substance which serves as a support for the emulsion of film is specially treated celluloid. Still, we venture the opinion that it will surprise the majority of amateur photographers—as it did the writer—to learn that this versatile material which is used in the manufacture of innumerable articles, from the “rubber collar” so highly esteemed by the provincial Beau Brummel of the early eighties, to the near-ivory toilet set of milady’s dressing table, is obtained primarily by subjecting cotton to the action of nitric and sulphuric acids.

From the foregoing one might quite logically assume that this exceedingly delicate chemical compound, requiring the most exacting care in its manufacture, would also, because of its very nature, require the same pains-taking care and attention in its subsequent handling. This is true to a certain extent; that is, really good negatives are obviously the result of taking into consideration the limitations of our sensitive material and exercising reasonable care in its use. On the other hand it is rather astonishing what passably good negatives generally follow the use of film that has received but indifferent treatment; one may even get fair results occasionally from film that has actually been used “rough.” By way of illustration let us cite an incident in our own experience:

Last Christmas day while out on a short after-dinner tramp, taken more with the idea of counteracting the effects of too much plum pudding than with the expectation of making any pictures, we exposed three frames (frames — movie stuff) of a six exposure roll. Upon returning home the camera was placed in the top tray of a trunk in a clothes closet where it was left undisturbed until the following April. It was then taken out for another airing and the remaining three exposures were made. Another few weeks delay and the reel (more Movie talk) was developed, without any extraordinary care, and certainly with no special manipulation whatever. These negatives are so nearly identical in all essential respects

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that it would be almost impossible for one who did not know beforehand, to say which were the first or which were the last exposed.

Many will say that there is nothing so remarkable or extraordinary in the above; and there isn't. It has been duplicated, or even bettered, thousands of times, we are quite willing to believe. However, here is one that wins the diamond-studded amber tripod or we miss our guess:

Just before sailing for Europe as a member of Uncle Sam's personally conducted tour of the bad lands of France, we sneaked into our pack, despite orders to the contrary, our little  $2\frac{1}{4} \times 3\frac{1}{4}$  camera and six rolls of film for same.

Now as every soldier knows there is (or at least there was then) a venerable piece of regulation equipment, standing next in order of importance to his rifle, called the bacon can. Why bacon can we are unable to say; ours never had any bacon in it. We are of the opinion that this indispensable relic functioned at its maximum efficiency during that colorful period of our history when the pale-face amused himself by chasing the noble red-skin across the western plains. Be that as it may, the only modern military use the cussed thing was ever put to, was to be displayed along with other accoutrements at the all-too-frequent inspections. But "for a'that" it did make an excellent container for our rolls of film and accordingly was so used.

Once aboard the lugger, or to be more precise, upon going aboard the transport it was our good fortune to be thrown (we use the word advisedly) into the quarantine hold. Landing at the foot of the companion-way in a rather spread-out and scattered state, both as to our person and our personal effects, in consequence of the afore-said throwing, we set about to re-assemble ourselves and were delighted to learn that Lady Luck had not as yet forsaken us. She was still at our beck and call as surely as we were at the beck and call of an exceedingly hard-boiled and high-ranking marine person, who, in a voice rendered unduly thick and husky by too many lonely vigils in the crow's nest, was assigning to us a top bunk. We will say right here for the benefit of those who have never enjoyed a long cruise on an army transport, that an upper bunk is just about as desirable there as an upper berth on a Pullman, with the odds slightly in favor of the Pullman inasmuch as it can't make one sea-sick, and besides it has a cute little hammock to put one's things in. In order to economize on space such conveniences are entirely lacking on a transport and one put one's things wherever he can — generally finding when he gets 'em there that he can't!

In our little upper bunk — as we learned later — we could woo Morpheus with just about six inches of air space between our comely features and a large healthy steam heating pipe; this self-same pipe being, in that particular area adjacent to our face, naked and ashamed as a result of some member of a previous consignment of troops having taken a violent fancy to a section of the insulation, to be used, we presumed, as parade putees.

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A board extending across the head of the bunks just a few inches below the steam pipe formed a sort of shelf and on this we placed our precious bacon can of film, although in the excitement of the moment we had quite forgotten all about the film being in it.

Then came the long twenty-two days' voyage — seasickness — life-boat drills — imaginary submarines — storms — disembarkation — and, as a fitting climax to all this, a delightful railway journey to the interior in the famous French "40 Hommes-8 Cheveaux."

It was fully two months later when we again thought of our bacon can film depository. We were then down in the age-mellowed districts around Dijon, a picturesque old-world country but little touched by the Procrustean hand of modern progress, and hence replete with pictorial possibilities — old houses — old streets — old towns — kindly old faces. Small wonder then, that our fingers fairly itched to get hold of a camera! Our sluggish mind re-acting to the beauty all about us, we happened to think of our little stock of film garnered against just such a day and hastily unpacking our camera and rolls, forthwith proceeded to make some exposures.

Several weeks again elapsed before we were afforded an opportunity to develop our negatives; but finally there came a lull in the company's wanderings and taking advantage of this auspicious circumstance, we approached the cooks with fear and trembling. These gallant knights of the cuisine, be it known, were at times slightly addicted to the use of light wines and liquors, and a few minutes exchange of snappy salutations brought to light the startling fact that they would not strongly oppose our delivering into their hands, free of lien or other encumbrance, one certain bottle bearing on its ornately lithographed label the official three star insignia of high rank. As a token of their appreciation of our forethought and open-handed generosity (we have a strain of Scotch in us), we were allowed to slip into the kitchen one dark and stormy night to perform our calisthenics by the glow of a ruby candle lamp — a candle, ruby lamp may be more in accordance with the precepts of Mr. Hoyle.

The negatives resulting from this wild night's orgy were far from perfect, showing a pronounced general fog, but we were able to get prints from them and we believe that of itself is remarkable when the circumstances are fully considered; for if the film had been cooked only half as much as we were by that steam pipe on the transport, it would have been a miracle indeed if it showed anything at all save a continuous streak of black fog.

Most assuredly we are not trying to make out that one can do almost any old thing with a roll of film and "get away with it." On the contrary, we agree most whole-heartedly with that invaluable advice emanating from the sages of the research laboratories, that a film should be developed as soon as possible after exposure and that reasonable care should be used in handling it at all times.



Perhaps we can best understand the meaning of "reasonable care" in this particular instance, by a brief summary of the causes of deterioration in film. The most important of these are: excessive dampness, age, exposure to gases (this of course, includes acid or ammonia fumes), and heat. In the average home we are likely to encounter only the first and last—dampness and heat. These two however, either singly or together constitute a very real source of trouble. Dampness causes a gradual regression or disappearance of the latent image and also a graininess of the image resulting from some chemical action exerted by the duplex paper backing. We have even known of cases where not only a sort of pattern of the grain of this duplex paper, but also the exposure numbers appeared on the negatives during development.

In almost all cases a film exposed to abnormal heat previous to development, will, even though correctly developed at normal temperature, evince a decided tendency toward general fog. We have no authoritative information on this point but are inclined to believe that it is due to the effect of heat "ripening," or rather "over-ripening" the emulsion.

In closing let us emphasize by repetition; if you would get the most out of your exposures, develop them or have them developed as soon after exposure as possible.

Do not store film where it may become damp — particularly avoid carrying it about in a traveling bag or suit-case containing damp clothing. This is a habit that many vacationists have carelessly fallen into.

Do not, at least in summer, carry extra spools in pockets next the body where they may become moistened by perspiration.

Lastly, see that your film is not out of date.

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## Afraid of Buyers

By A. Booster

Permission of "The Ambassador and Publicity Digest"

"Look here!" said the purchasing agent to the president excitedly, laying before him a booklet published by a supply house. "Blank & Co. have mentioned our goods as though we were minor manufacturers."

The president read the passage, then said, "Well, we are, aren't we?"

"Perhaps we are not the biggest," admitted the purchasing agent, "but we buy goods from this concern and they have no right to slur us. I'm going to call up their sales manager and find out who is responsible for this article."

"Don't!" commanded the president. "You wouldn't meddle with their advertising if you were not a good customer of theirs, you know. Just because we have the power to raise hell with them is no reason for being tyrannical. Forget it! The man who wrote that little paragraph didn't happen to remember our being customers and so he just told facts, namely, that we are not among the top-notchers. I admire your loyalty to your

own company, but honestly don't you rather relish the idea of calling Blank & Co. up and making them crawl? If you did it you would scare them, and next time they feel like mentioning our name in any connection — maybe very flattering — they will play safe and not mention us at all. Anyhow, I am dead against bullying suppliers. We don't like it when our own customers crack the whip over us — it does not increase our love for them nor our wish to serve them well. So let's set a good example and treat those we buy from not only as we would like to be treated but as well as we treat the demi-gods who patronize us. Believe me, we will profit in the long run."

We know of a case where a concern publishing certain literature in behalf of a long list of clients could do them lots of good if it dared puff each one a little and describe its service or product. It is in position to give them thousands of dollars' worth of free advertising without any trouble to itself.

But it doesn't dare.

If it described one class of its clients on page one, those relegated to page two would raise Cain. If it gave more space to the important ones and less to the also-rans, the latter would raise the roof. If it tried to advertise two competitors equally, each would detect a seeming preference given the other and raise — well, we can't repeat the same biblical term twice in one article.

So it simply lists them all — in alphabetical order! Even so, it lives in daily dread that the X-Y-Z's will withdraw their accounts.

Customers have no idea how much they hurt their own interests by terrorizing suppliers. The latter are stopped from some forms of service, from making suggestions, and are also made sullen and resentful. A broad-minded customer who does not use his power just to make somebody tremble has a good many nice things done for him that he is not always aware of.

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## Who is the Photo Finisher?

By Sigismund Blumann

You rush into a store on your way to the office and throw down a roll of films: "Develop and one of each," you say and the clerk makes out a slip which has a serial number, puts your films in a manila envelope on which he notes what you want done to and with them, and mumbles, "T'night at fi' P. M." He is not a Photo Finisher.

At ten o'clock a perspiring young man leaps out of a Ford, rushes into that shop, grabs up a basket of those manila envelopes, receipts for them, rushes out and shoots to the next place, collecting a load of similar baskets. By noon he is at the plant. He is not a Photo Finisher.

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Happy girls with deft fingers do things to the envelopes, entries are made, book-keeping is done and the films are sent to the dark-rooms where they are skinned, fastened to clamps, sunk in developer, rinsed, fixed washed and dried in hot-drier rooms. Each operation averages, say twenty minutes or less, depending on the conscience of the workman and the exactitude of the proprietor. About two thousand dollars of equipment, thirty dollars of labor and two dollars of overhead have gone into the development of that batch. But none of these are Photo Finishers.

At four o'clock the hurried young man shoots the Ford around and leaves neat envelopes with negatives and prints at the proper places. In many of these packets are slips, prettily colored and printed, telling why the films are plain, dirty looking celluloid or solid black or yet why a hunk is gorged out of the middle of the best one in the lot. At five you call for yours, pay ten or fifteen cents and get your films and prints. Now you know YOU are not the Photo Finisher.

Ten o'clock that night a prosperous looking, stout man with a long cigar in his mouth opens the cash register, adjusts the folds of fat on the back of his neck to rest more easily on his collar and proceeds to count the cash at the Photo Counter. He does some figuring on the cash register paper strip, says—

“Thirty dollars net for the day. Not so bad.”

And chuckling goes home or to the cabaret. No, my child, he is not the Photo Finisher.

It is ten o'clock in the Photo Finishing plant. The workers have been gone these last five hours, yet a quiet, somewhat worried man is bending over tanks, draining and cleaning them. Presently he goes to a small office, turns on the light and proceeds to do some figuring. He says nothing but we can read his mind—

“Fourteen hours on the job, a hundred dollars gross today, and ten dollars net. It's a bum business.”

He has no long cigar in his mouth. Real work and real care have made him lean and fit. He could fight the world because he has been fighting a good part of it for some time. There is an atmosphere of hope in the little office for the Association Card hangs on the wall.

This is the man that pays the young fellow in the Ford, the happy-faced girls, the workmen, and the rent overhead. He owns the tanks and buys the chemicals, has the envelopes and slips printed and gives them to the fat man with the cigar. He hustles the work to keep the plant busy and pay the help. He gets the people into the shop so they may be tempted to buy all sorts of merchandise. He is the real seller of what nets a hundred a day to that fat man with the double chin clear 'round to the back of his neck. Note the tired look of him, and the stern line between his eyes. HE is the Photo Finisher.



# The Critic's Lament

Carl L. Oswald

Over the hills new orbs are rising  
To brighten the art of criticising.  
And, as they burst upon the view,  
An uncouth and irreverent crew  
Proceed to whet their snickersnees  
And join in gleeful harmonies.

They praise the critic's "arty" brow—  
His keen discrimination — how  
Could it be otherwise than this  
While human nature's what it is?  
Meanwhile, by process half forgotten  
They smudge up messes — awful — rotten.

These are for exhibition, mind,  
To cheer the crowd — the "arty" kind.  
But also for the critic's eyes  
Which see all faults — and give the prize!  
His not to reason how or why —  
His job is but to do or die.

The critic views the work at last.  
The prize is won — the die is cast.  
Ah — here the anvil chorus ring,  
"That winner is an awful thing.  
The negative, (we swear it's true)  
Was made in eighteen sixty-two."

"The print was smeared all up with gum—  
The pigments cost a tidy sum,  
Then brushes, fuzzy caps and such  
Made up this thing you like so much.  
Your bias now we plainly see  
For ART against photography."

In vain the critic tries to please  
Each ardent soul, to find that he's  
Involved beyond all human hope —  
Condemned by all to gun or rope.  
His error might be yours or mine,  
In judging mass or lovely line.  
To please himself he'd best elect —  
At least he'll save his self-respect!

# CAMERA CRAFT



IN A DOORWAY

First Award, January Competition

DR. J. P. PARDOE

# CAMERA CRAFT



Second  
Award  
←



Third  
Award  
→



Fifth  
Award

## JANUARY COMPETITION.

Fourth  
Award  
←

### JANUARY COMPETITION WINNERS

Second Award, Dorothy House

Third Award, C. Duval

Fourth Award, Mrs. I. L. Rice

Fifth Award, Burg C. Clark



# The January Competition

Very good and a fine average quality. We missed some of our prominent German and Japanese contestants. Three very remarkable Bromoils came from Anton Zidek of Vienna and we were assailed by a feeling very like guilt of prudishness in refusing them entrance. Camera Craft with good and sufficient reason has adopted a principle to exclude all nudes, irrespective of merit or art, and so this artist and our readers suffer a loss in different ways and degrees.

One of Mr. Zidek's pictures, a nude figure in a panel, is as truly classic as a bit of original Greek Frieze. We hope to receive some draped figure work and landscapes from this artist and promise you all a treat.

Doctor Pardoe is too well-known to need introduction, besides which, he has been mentioned in these columns frequently. Taking his high standing in the pictorial world for granted, we must bow to his spirit and persistence. Not a single month has gone by without a Pardoe representation.

The charm of Dorothy House's little gem grows on one. Two youngsters all unconscious of the camera listening, evidently to a bird-song. The prettiness of the children, the placing of the figures and the quality of the tiny print appealed to the judges.

We know just where C. Duval got his view but we never were so lucky as to get a pretty girl to pose for us. The treatment of the arch is not hackneyed and the whole is worth its award.

Mrs. Rice is destined to succeed in the Genre Class. There is a wealth of interest in her picture and we hope to see more of her work.

Burg C. Clark has given us a rather confusing background. There are too many angles, lines and curves for high grading but the sense of motion, the trend of all interest toward the direction in which that motion takes place, and a sort of spontaneity seem to have swayed the judges.

## Contributors to the January Competition

J. Donald Atkins	P. E. Jewell
G. H. Binns	Ralph Koch
W. F. Barclay	C. A. Lovell
Mrs. H. B. Brunton	Louis R. Murray
Burg C. Clark	G. S. Luckett
John W. Caldwell	F. L. Plunkett
T. L. Crummine	Dr. J. B. Pardoe
L. S. Christisen	Ethel L. Post
Charlotte Craig	A. E. Rutenback
J. H. Downey	Mrs. I. L. Rice
C. Dural	Frank L. Rogers
Chiu Khoon Eow	Howard K. Rowe
Jose Villalobos	Robert L. Surtees
Guy Ferree	Henry Sill
Mrs. C. B. Fletcher	Stanley Shiner
Gaston German	S. Smith
Edward Glaser	Elmer Trevors
H. B. Graham	Arnold J. Tanner
J. K. Hodges	Dr. Max Thorek
Alice A. Hickox	T. K. Tsukane
Hazel Hite	T. M. Waumsley
Dorothy House	Anton Zidek
Cora Hamilton	

# CAMERA CRAFT

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No. 1

## What of the New Year?

Hopefully and with definite plans, every well ordered mind approaches the new year, as to what shall be earned and what shall be spent. But even orderly minded persons often neglect looking forward to their pastimes and amusements.

Photography, I am convinced by proving it for myself, is a wonderful hobby. It is a recreation, formative, creative and stimulating; leading to pleasures in science and art; inducing walks in the open where Nature speaks in terms of beauty and health; enabling the amateur to give his friends gifts made by his own hands.

The professional photographer, if he loves his profession, loses none of the pleasures the camera brings but freed of the need of making pictures to the order of other tastes, welcomes an opportunity of making some to please himself.

Tennis, golf, football and other games are seasonal but photography is for every month in the year. The snows of winter, the bare trees and the ice-bound streams. The promises of spring with budding boughs and baby grasses, the full bloom of summer, when the ardent skies are betimes moderated and varied by clouds and showers. The calm mornings and the highly colored sunsets. All offer their wealth of the pictorial to the eye of the camera and the camerist.

Nature speaks a varied language indeed, and there is no better interpreter than the little box with its lens.

The year begins. God grant you health and the rich desire of making pictures. To the utmost of its scope and possibility may Camera Craft be inspired to help and encourage you. I look forward to making this even more YOUR magazine. Help me by claiming it so.

**The Old Year is Done: Take time for no regrets.  
Eternity looms just ahead. May your fistfull of it be  
sweetened with happiness.**

**S. B.**



## Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.  
 Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
 F. W. Barta, Treasurer.....318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

New England States: A. E. Block.....27 Von Hillern St., Dorchester, Mass.  
 Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
 Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada  
 Mid-eastern States: E. H. Brunner.....12329 Superior Ave., Cleveland, Ohio  
 Central States: Theo. Zercher.....117 E. 6th St., Topeka, Kans.  
 New Jersey—N. Y. C.: J. G. Taylor.....24 E. 23rd St., New York City  
 Southwestern States: W. F. Warren.....524 "F" St., San Diego, Calif.  
 Southeastern States: A. A. Odum.....Southeastern Life Bldg., Greenville, S. C.  
 South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
 North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### The Detroit Convention

Those who were there will welcome even a resume that can bring to mind again the good time enjoyed: Those who could not, would not, did not attend can gather from what follows what transpired and be helped to resolve to attend next time.

The attendance was large—not as large as expected, for any less than 100 per cent

was disappointing. The meetings were remarkable in that the hall was always filled and everyone remained to the last word. Well might this be for legislation passed which will establish Photo Finishing as one of the accepted large industries of the nation.

Good fellowship was the keynote of the gathering. Men met men in a spirit that



IS THIS A REPRESENTATIVE GROUP



## CAMERA CRAFT

bespoke bigness. The wives and daughters had their own meetings and enjoyed themselves in many ways devised for the purpose and carried to success by a willingness to be made happy.

What is most to the purpose is set forth by Mr. Bingham who is now in a proper office with adequate authority and unlimited ability to function for the general good. Long may he wave.

### "Where Do We Go From Here?"

During the first two years of our existence as the Photo Finisher's Association of America our interest and funds have been largely devoted to general organization work—looking forward to that time when we should have the real strength which comes from an enthusiastic and interested group of a thousand members of our profession.

During this formative period, however, all of our heavy work has not been given to simply a program of building an Association having many members. An Association, in itself, is nothing—unless you count the many friendly acquaintances made as the main asset. An Association is nothing more than a proven plan for efficiently obtaining through co-operative effort those beneficial aims which would come more slowly, or possibly not at all, if each co-operating member should attempt to accomplish these aims by force of his individual effort.

But—during this first two years the force of educational matter given to our members has, without doubt, put from one to three millions of extra dollars into the pockets of the members of our profession—members or not members. And our



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members have paid into their Association not more than twelve thousand—in exchange for these benefits. What really wonderful dividends. Efficiency is right. But to those membership dollars were added membership spirit and a will to think and act together. The latter is the greater investment in any Association program. True—not every member benefitted in dollars and cents as did the average. That was not the Association's fault. These members were given the same knowledge, the same concrete evidence, the same urge to act. They remain in the old generation of unprogressive thinkers and in the survival of the fittest in our already over-crowded profession they will slowly be pushed down and eventually disappear. They will not be able to stand the progressive competition of those who can afford to maintain trained help the year round, those who can afford to furnish the necessary advertising—(that stimulator of business)—they will not be able to afford to produce the quality of work which keeps old customers and constantly adds new.

But—where do we go from here? With our one thousand members we will make truly big tracks in 1926. We emerge at the start of our third year as Master Photo Finishers of America. And the Association does list practically every quality producer of Photo Finishing in the country. Not every quality Photo Finisher—but the average of work turned out by Master Photo Finishers will be far and away above the average and this year when we start through our contemplated heavy program of national advertising to “tell the world” about our guild of better Finishers—then is when we will really begin to count for our membership.

To start the program of national publicity each member will be mailed during December, an impressive brass etched membership plate for display.

Next—the new Publicity is working right now on a series of advertising window streamers, one for each of our national holidays of the year. And early in May comes the Association's effort to get cameras started clicking earlier with a truly national “Take-A-Picture-Week,” for which an assortment of matter will be pro-

duced by the Publicity Committee. And a handsome window decalcamania transfer of the Association emblem topped by the words “DEVELOPING & PRINTING” and with “Authorized Dealer” in a lower frame will be produced for use by our members on their own or retail agent's windows. Making it a marked shop where “better than the average” Photo Finishing can be expected. Possibly one set of all of this matter will be given a member gratis. Additional sets for branch retail agencies can be secured at cost of production and shipping.

That's the big additional program for 1926. To make our Association mean something with the American public. And we will arrive high on the ladder of our aims in just a short year—watch us. And in addition there is planned a continuation of our organization program, which last year put Divisions of the national Association in twenty-eight additional States. There is still the middle west and practically all of the Southeastern States to be organized before we blanket the country. This will be handled the coming spring, very much the same way in which the East was won last year.

Our really big producers of Photo Finishing at The Detroit Convention wanted their dues raised to \$100.00 a year and our small producers wanted the \$3.00 minimum membership raised to \$10.00 a year. They were set at a maximum of \$50.00 and a minimum of \$7.50. Any Photo Finisher—even though he is just starting cannot make a better investment than that of a minimum membership. Any member who had the faith to believe and then act can make an Association membership deliver several thousand per cent profit in 1926. In an over crowded field it will be the Photo Finisher who moves with the “herd” which will survive. Don't be one of the eight Photo Finishers in your territory who will go out of business in 1926. Connect with a live movement and come along with a prosperous gang.

GUY A. BINGHAM,

Executive Manager.

Master Photo Finishers of America.

Editorial Note: So say we all of us. More strength to you Guy and through you to all of us in the cause.



# Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

There is a story—"Frankenstein"—of a genius who created a superman of gigantic size and terrible strength that had every attribute of the God made man but soul. As the monster grew it destroyed everything and everyone, including its maker.

An Association is man-made and may grow to enormous dimensions but it need not lack soul. On the contrary, it may be infused with an aggregate of the souls of the thousands who comprise its membership. It may be ennobled by the best thoughts and greatest efforts of its individuals till the tremendous power it has reverts to the good of all connected.

The Photographers' Association of America was conceived for no selfish ends. The men who founded it and the men who have joined the cause in later times, who have given the best in them of time, effort, and money, should have failed had their motive been self-interest. Selfishness, especially in large affairs, fails of its own ends. The Association has grown, is growing, and will grow of its own momentum, because its ultimate objects are good. Those who share in its activities shall prosper by it because they have earned a share in that prosperity.

The New Year is begun under bright auspices. The Portrait Photographers are encouraged by the evidence of success and are appreciating to a larger degree the force of solidarity. The Commercial Photographers are business men, fundamentally, and realize that their strength added to and focused through the National Organization that embraces a whole industry, gives and gets strength thereby. We have hopes of seeing the Photo-Finishers also in the fold before long.

The Dealers and Manufacturers would be pleased to see such a complete amalgamation. Good times mean more sales and better accounts for them. A great association leads to such things.

Nor should such an affiliation, all embracing, weaken the separate organizations, local and national. These should find themselves all the better for a central body. The matter is worth serious consideration.

There is real money, a worth-while sum, in the treasury. Everything is functioning, and everyone is on tiptoe to help. May the spirit last and be fostered. May the disgruntled breathe deeply of the fresh air of a new year and become boosters. There is a wonderfully fine feeling in being helpful, in finding yourself shoulder to shoulder with your fellows in a good cause—a cause that is your own.

The Brotherhood of Man, the Fellowship of Trade is all bunk unless we put sincerity back of our preachments. Religion itself becomes empty pomp and pageant without faith. Your fraternal orders are child's play when the significance of the rituals is lost to you. Join the general trend, be a part of the united effort for better things in your calling. Be a true Association Man.





YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

### East Bay Commercial Photographers' Club

When on Thursday evening, December third, Ford E. Samuel called the meeting to order it was for the last time during his tenure of office as President of the Club. The usual good food and cheerful service afforded by the Peerless Cafe was enjoyed and then the speaker of the evening was introduced.

Mr. R. H. Glassley is general manager of the Oakland House of Montgomery-Ward and Company during business hours, and at other times he is a philosopher. He spoke on a subject absolutely away from photography yet every word had so close a bearing on what interests men in any line of business and in life as an abstract subject, that the assembled members regretted when he finished his remarks. Questions were invited and several pertinent inquiries were made. Mr. Glassley is a witty and sincere speaker and left new friends behind him when he left.

Mr. E. J. McCullagh, the President of the P. I. P. A., was present and in his few remarks stated that he had come to hear Ford sing his Swan Song. There was no Swan Song as it happened for on the election of the new officers for the ensuing year the retiring president was constituted President Emeritus—whatever that may be—and he is to be permitted to work as hard as ever in helping the general cause.

The newly elected officers are President, William Blewett; Vice-President, W. K. Waters; Secretary and Treasurer, R. B. Bird; Directors, Charles Estey, George Derbfuss and M. L. Cohen.

Many matters of importance were transacted under the head of old and new business and when the meeting finally adjourned it was conceded that the evening had staged a real Get Together.

### Photo Finishers of Northern California

At the last meeting of the year held Thursday evening, December 10th, at the Hotel Whitcomb the members went on record as being so well pleased with its officers as to re-elect them as a body. Regional Vice-Presidents were created and elected as follows: Mr. Edgar Mc Hugh for San Francisco, and Mr. Frank Cook for the Transbay sections.

Mc Hugh is known and loved by a wide circle in and out of his business connections and is the head of the Photo Finishing Department of the Owl Drug Company. Cook has been one of the staunchest workers and helpful advisers of the organization since its inception.

The next meeting, in January, is to be in San Jose. This will be the start of a series of out-of-town gatherings, each in a different city or town. The move is a splendid innovation that cannot fail to increase the membership and bring the good of the Association to the very doors of its remoter members.

Congratulations, gentlemen. It is an honor to be elected to office by a majority of your fellows but it is more than that to be re-elected. Such confidence and approbation is great.

*Every time you get the best of a customer you have cheated yourself.*

### Lee Stopple

A new access of dignity, the usual geniality tempered by a rather portentous reserve—what can it mean? President. That is the secret. President of the Commercial Men of the great city of San Francisco, and a mighty good officer, too, the members agree. All right, Lee, go to it. We are looking at you and to you. The fine fellows who preceded you have set a high standard and we know you will maintain it and, according to precedent, will carry it still higher.

## CAMERA CRAFT

### A Competition That Is Worth While

\$500.00 IN GOLD will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention March 29-31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

1st. No exhibitor will be allowed to make more than three entries.

2nd. Each entry shall consist of one photographic portrait.

3rd. Portraits not to exceed twenty inches in length.

4th. All portraits must be framed and without glass.

5th. All exhibits must arrive in Washington not later than March 10, 1926.

6th. The exhibitor's name must not appear on portrait or frame.

7th. An entrance fee of \$2.00 will be charged for each entry to cover handling charges.

8th. The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States who will present it to the Smithsonian Institution for permanent exhibition.

9th. The jury of selection shall consist of one portrait painter and two photographers.

10th. The judges will have the authority to reject any exhibit.

### INSTRUCTIONS FOR SHIPPING

Box covers must be fastened with screws and return address placed on under side of cover with transportation charges prepaid.

All foreign exhibits must be marked "For exhibition purposes only, no commercial value."

Any exhibit failing to comply with the above rules may be barred from the competition.

Entrance fee of \$2.00 for each portrait must be mailed in time to reach David B. Edmonston, care Hotel Washington, Washington, D. C., on or before March 10, 1926.

All exhibits must be plainly marked and addressed to

DAVID B. EDMONSTON, President  
Hotel Washington,  
Washington, D. C.

*The most expensive lens may not be the best but the cheapest is pretty sure to be the worst.*

### P. F. Pfeil

Due to a young man's tireless efforts South Bend is known to the world for something other than Studebaker Automobiles. When one of the Camera Guild speak of the Graf lens they think of Paul F. Pfeil whose geniality and fresh enthusiasm has made them cognizant of the outstanding merits of the Variable—the lens which is a dozen lenses in one.

### Louis Magnus

Magnus means something big in Latin. It is in Latin, isn't it? Gossip whispers that The Focus, which Hirsch and Kaye issue monthly, is what it is because Louis has a great deal to do with making it so. If appropriate names stick Louis Magnus will be Louis the Big hereafter.

### The December Meeting

About twenty-five of the old guard attended and several of those whom we have become accustomed to thinking faithful and true were conspicuous by their absence. It was a good meeting, too: Unusually good. The dinner was fine—beefsteak and everything, served as the Bellevue is known as serving and that is to perfection. The business meeting was short and snappy. President Mc Cullagh knows how. There was a zip to every procedure. Miss Reed, once more in perfect health, had again the delight of reading those minutes in which she glories and the usual bad boys talked all through the rendition of "It being moved and seconded, etc." The Editor had a narrow escape from being called down but was spared on account of the condition of his health and mentality.

It was decided to hold the next meeting in January and in Berkeley. Particulars to be mailed in due time. Martinez, in the person of Vice-President Lancaster, made a bid for a February meeting in his metropolis and in grateful memory of the previous occasion when so good a time was enjoyed there the motion all but carried. It was decided to leave the matter open for the next meeting so that more definite arrangements as to time and transportation might be planned.

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President Emeritus Ralph Young in a touching little speech presented Mr. Blumann with a beautifully engrossed testimonial attesting his Honorary Life Membership in the Pacific International Photographers' Association which had been unanimously voted at the late convention. The recipient said little but plainly felt much. His statement that he wanted that honor, was happy to have it, and valued it at its full expressed all that he meant. The bald head glowed with pride and that meant much to his friends.

Mr. B. A. Reade gave a practical demonstration as to how to get the best expression in portraiture and illustrated what to do and what not to do in gallery practice. His first model was Sergeant O'Callaghan whose particular type of beauty especially lent itself to the purpose. The gallery kept hurling suggestions at camerist and subject but this pseudo humor was squelched by the ready wit of the Sergeant. All dolled up and smiling as a good model should, he looked like a bridegroom being taken.

Miss Wanda Stolte of Spencer and Stolte brought her loveliness before the lens and Brother Reade was able to work with half the light. Radiance emanating from the subject is the best luminosity. Everyone looked pleasant.

Those two young rascals, Lancaster and Derbfuss then formed a group and the artist had great trouble in keeping them quiet for the hundredth part of a second required to make the exposure. It seems Lancaster insisted on tickling Derbfuss who is very sensitive to such treatment and simply cannot sit still when titilated. However, after a time the thing was achieved.

Prints and negatives are to be shown at the next meeting. Mr. Reade at last news is busy preparing his alibis. Otherwise he survived nobly and is back at his regular occupation taking pictures of just plain ordinary people. He says "Photographers are the hardest people in the world to take. They are so hard." Now what does he mean by that?

Mr. George Frederick Belden then ran a series of Motion Pictures made with his little Kinamo Ica, taking the audience into the high Sierras where the bears played and the mountaineers passed in review,

alpenstock, knapsack, and all. A Trip Through the Panama Canal followed and furnished instruction and fun. The massive locks, the great steamers moving slowly from lock to lock, the electric mules pulling tremendous loads, and those cute little Central American pickaninnies all dressed up in nothing at all sliding on their 'tittle tummies and sit-down-upons on the wet sidewalks under torrential rains, all amused the observers. When the San Francisco Ferry Tower showed through the mists there was spontaneous applause. These San Franciscans love their city and all its landmarks.

Strictly amongst ourselves all Californians love their particular spot on earth. We once heard a Los Angelean softly remark that Los Angeles was quite a nice city. Oaklanders whisper that theirs, too, is a good place to live, and San Francisco with becoming modesty affirms she has a very fair location and some acceptable climate. If any of our readers who are so unfortunate as to live in other states have never heard it said, we in California, whatever city, have been known to speak well of the scenery. Mr. Belden's movies will do much to carry conviction to America along these lines.

And then came a magnificent reel of Yellowstone Park scenes. The Geysers spouted their best most obligingly, the cauldrons bubbled and boiled, the waterfalls tumbled over incredible cliffs and seethed to a lather in pools below, the rivers rushed, where one cannot guess for the sea is most remote and inaccessible, and—but why enumerate. It was a real show and Mr. Belden's simple unaffected bits of narrative carried the night.

The one musical attraction of the affair was A. G. Seeley's singing. He is a Lyric Basso and his selections were well made and beautifully rendered. His success in making Sylvia graceful and properly sentimental in the lower register was remarkable. Mr. Blumann acted as accompanist.

The eating being over, the program done, President Mc Cullagh permitted no dilly-dallying. He adjourned the meeting Sine Die. It was a case of "What's your hurry? Here's your hat. Good Night." The best way, beyond a doubt. And that is all. Thank you.





Edited by H. D'ARCY POWER, M. D.

### Some Limitations of Commercial Photography

A certain American humorist has said that one of the secrets of good writing is to know how much ink to leave in the ink pot; and it is equally true that it is very important in photography to know what not to attempt.

Some problems contain so much difficulty that they are not a commercial proposition at all. Amongst them is photographing certain woven fabrics, such as crape. Fortunately this article has gone so much out of fashion that we are seldom asked to photograph it for reproduction; but it happens sometimes, and when it does it is best to say frankly that we cannot do it. The advertiser always wishes to show the structure of the material, for crape is to be recognized by the peculiar irregularity of its surface. In a piece of crape there are about twenty threads to the inch; hence a roll of crape twenty-two inches wide will have four hundred and forty threads, and generally the photograph will not be more than three inches long. We cannot show the desired effect in this space, so that it becomes impossible, and is best left alone.

A short time ago ladies wore corsets of a style that has happily changed, but there are still many of the old type made and sold. They cause a lady's figure to appear the normal width at the hips, because that is a fact that cannot be concealed; so the corset manufacturers produced an article that contracts the waist and gives a fictitious suggestion of slimness. The upper part of this garment is decorated with lace, and the line of the corset "bones," as they are called, are well defined. This garment is quite impossible in photography pure and simple. It might appear to be a very easy matter to take a photograph of such a model, but it must be remembered that the picture produced must not represent a lady as she is, but as she would like to look.

The conventional female figures we see in advertisements, attired in corsets, do not resemble human figures at all. They are too small in the hips, too flat in front, and too small in the waist. We must therefore do away with what we have photographed and re-draw it, either on the negative or on a print, having previously blocked out a space for it.

When this is done we certainly have a representation of a corset; but this representation is all drawing and not photography. This drawing has to be adapted and fitted to a photograph of a head, arms and neck, and if the photographer has to employ someone to do the drawing he will never be able to pay for it from the price he will get for the finished work. Such corsets may be eliminated from the list of practical subjects in photography. Even if the work can all be done by one hand, it does not pay.

The corset in use at the present day is a much simpler affair. It is the fashion today to try and make a lady's figure look the same width all the way down, but there is always the insuperable difficulty of the hips, which in the female are wider than in the male. What is called the "boy's figure" is the ideal of ladies, of those especially who are hopelessly unable to attain it. It is usually the dream of ladies who have arrived at what we will call "middle age." This period should be attended by a reasonable amount of wisdom, if we are to believe Mr. Weller's statement that "as we get vider we get viser." "Vidth" and "visdom" may, as Mr. Weller assures us, go together, but not invariably so. Hence photographing corsets is an unprofitable form of industry.

There is another subject that comes under the same tabu. We are often asked to photograph a lady in a dark fur cloak and the result must look like fur. It would be comparatively easy to make it look like some fur, but it must look like a fine example of the special fur in evidence. Most

photographers know that a background of black velveteen stretched upon a frame, brushed all one way and turned slightly from the light, will photograph very dark. There is no detail, no evidence of the brushing or variation in the direction of the nap. When a sealskin jacket or cloak is displayed by a shopman, he brushes it up against the growth of the fur. This makes it appear darker and rich, if the jacket be an expensive one. One made up of small pieces of fur joined together cannot be brushed against the growth of the hair because the growth is not exactly in one direction. A sealskin jacket which shows a great deal of detail of light and shade when photographed is not a first-class article, because such detail would not appear if it were made of large skins. A negative showing large masses of extreme darkness will not make a good block for any form or method of mechanical printing. It blocks up and any print from it would be useless.

It is not necessary to take too pessimistic a view of this work. Good retouching will sometimes save the situation, but the retoucher must be a painter, one who could paint a picture of a lady, attired in what would look exactly like high-class

fur. How many photographers could pay for the services of such an assistant, even if such people were much more plentiful than they are?

The nature and character of any article depends pictorially upon the shape, etc., of its lights. Thus, for example, white tulle will have sharp and straight lines of light wherever a fold will produce greater opacity than appears in a single thickness, these lines ending abruptly and taking sharp angles. A blanket will have broad soft lights and, as the material takes rounded curves when folded, there will be quite a marked depth in the shadows even in what is called a white blanket. Silk or satin, no matter what the color may be, will have sharp abrupt lights, not much high half-tone, then broad masses of the deeper general tone. Velvet will have small abrupt lights—soft but well defined and ending suddenly—and very little half-tone. Sealskin will have small broken lights; but, from the seller's point of view, the fewer there are the better. It is not enough to make the edges of a bearskin tippet ragged, to show that it is a long-haired fur; it is one of the difficult subjects to photograph.

(To be continued)



Conducted by SIGISMUND BLUMANN

## THE SHORT FOCUS LENS

By M. A. N. Lachman

The interest in so-called soft focus lenses is the natural result of the photographer's desire to improve his work, to get away from the harsh effects of the past and to create a picture which is artistic, soft and pleasing to the eye, but no less a true rendering of the subject. This is not exactly a new phase of photography because the tendency has been in this direction for several years in every field of photography. Of course, this does not depend entirely upon the lens because the lighting, quality of the negative and print-

ing each have some share in the result, but to obtain a soft optical image there are practically four ways to go about it.

First—Do not focus sharply.

Second—Use a lens with chromatic aberration.

Third—Use some means to diffuse the image of a well-corrected lens.

Fourth—Use a special type of lens which is designed to produce a soft image.

A lens out of focus merely gives a blurred image without detail—confusion rather than diffusion.

A lens with chromatic aberration (under correction for color) does not show the image on the ground glass which is re-

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produced on the plate, so focusing is uncertain.

Diffusion discs and screens are merely a makeshift arrangement and the scheme of adjusting the separation of a lens is impracticable because it disturbs the correction of spherical aberration and flatness of field.

The true soft focus lens is well corrected for color and image is softened by spherical aberration which is under control of the diaphragm, although the image never becomes critically sharp. Such a lens gives an underlying image of apparent sharpness with a soft image superimposed upon it and in this way the detail of a sharp image is preserved but modified and softened.

The double image effect cannot be entirely removed because the lens is intentionally not fully corrected for spherical aberration, but with experience and careful lighting and by avoiding strong contrasts this is minimized to a point where it is not objectionable. Care should be taken to avoid reflections from strong high lights and bright surfaces towards the lens and it is advisable to use a lens of comparatively long focal length not only for good perspective, but also because reflections within the field will be less troublesome.

The Hyperion Diffusion Portrait Lens F:4 has been carefully designed to produce a soft image with spherical aberration without disturbing the chromatic aberration so the visual and chemical images coincide, and flatness of field is corrected for and permanently adjusted.

The technique of using the soft focus lens must be learned, and with experience and study the photographer will improve his work and obtain satisfactory results, but probably not the first time, so it is unfair to judge this type of lens by a short trial, before you master its capabilities, and you must be prepared to make allowances for its limitations as well, because every subject is not a suitable one; for example, people with blunt features. Standing or full length figures should not be taken with this type of lens because the head is too small for the

amount of diffusion, and located near the edge of the plate outside of the field of best correction. In our opinion, such lenses should only be used in portraiture for comparatively large single heads in portraiture, but we have great confidence in the future of the soft focus lens as a real aid to artistic photography. Some of the work already done is truly wonderful. Every photographer must decide for himself how much diffusion or softness the subject will stand, and for this reason the lens must be stopped down judiciously within a range of F:4 and F:6.3, but it is unfair to expect that the desired results will always be obtained at full aperture.

Learn your lens and how to control your lighting to meet the requirements of this new phase of photography. Many an old lens is prized merely because the photographer is accustomed to using it and does not take time to get acquainted with a better one.

The need for retouching cannot be entirely removed by using a soft focus lens, although it is greatly reduced. Judicious retouching must be depended upon to perfect the negative and reduce or remove facial blemishes which are too prominent or high lights which are too strong. Flare around a white collar, the inevitable result of too much contrast, can easily be corrected in the negative, but by avoiding the employment of too strong lighting it will be much less troublesome. We recommend when trying a soft focus lens, making several negatives without changing the position of the subject, only changing the lighting and time of exposure. It will also prove interesting to make a series of negatives refocusing for each exposure to learn the proper focal point.

Don't expect the lens to do it all, because a trifling difference in focusing or rearrangement of the light will change the effect and to get results with certainty the photographer must be sure of his own ability to produce the effect he has in mind. This is not so easy as you will realize if you try to duplicate a negative exactly, after a lapse of time, even if you take the same subject with the same equipment.



SALON WEEK  
IS COMING



# CLUB NOTES

EVERY PRINT  
A WINNER



## FORTHCOMING EXHIBITIONS FOR 1926

January 16th to 31st, 1926—Seventh Buffalo Salon. Closing date December 28th, 1925. Address Lester F. Davis, Secretary, 463 Elmwood Avenue, Buffalo, N. Y.

March 13th to April 18th, 1926—Pittsburgh Salon. Closing date February 13th. Address P. F. Squier, 237 Avenue B, Westinghouse Plan, Pittsburgh, Pa.

April 5th to 17th, 1926—Third Annual Exhibition, Bridge of Allan and District Photographic Society. Address Miss M. Hughes, Exhibition Secretary, Rhuallan, Bridge of Allan, Stirlingshire, Scotland. Closing date March 23rd, 1926.

May 15th to 21st, 1926—Second Annual Exhibition Pictorial Photography, Seattle Camera Club. Dr. K. Koike, 422½ Main Street, Seattle, Washington. Closing date April 15th. Entry 75 cents.

### California Camera Club

The big feature of November at the Polk Street Palace of Fine Arts was an exhibition of the work of Carl Struss. P. Douglass Anderson continues his tireless efforts to make the demonstrations frequent and worth-while and the success of his endeavors is attested by the large attendance. The hikes, dancing and card parties show that the social side of life is not being neglected and it would seem that the C. C. C. is a complete club where one may round out a most pleasant existence without other sources of amusement.

### The Paris International Salon

A Portfolio of the honored prints of the Nineteenth International Salon de Photographie has just come to us. It is conceived in a spirit of unusual ambition and carried out without stint of effort or expense. Every reproduction is by the Gravure process which to us is a worthy duplication of Bromoil Transfer. In fact it is just that for all that somewhat more mechanical procedure make the duplication uniform and by that much less individual and personal.

The collection is for sale at the office of the Societe Francaise de Photographie, 51 Rue de Clichy, Paris, France.

### The Frederick and Nelson Salon

The review of this show in our text and the generous illustration thereof leaves little for comment here. The remarkable features of the affair are, that thirteen out of eighty-six exhibitors were Japanese and that of the thirteen awards three went

to these artists: that California was represented by one print less than New York state: that more from the San Francisco contingent was not shown: that John Paul Edwards virtually forsook his indisputable pre-eminence in picturing American landscape and essayed into the field where Doctor Chaffee has no rival: That Laura Gilpin was generous to the extent of eleven prints and deservedly won first prize with a Genre: and that the judgment of many previous juries who had the opportunity of passing on not a few of the prints was reversed.

The Frederick and Nelson Annual Salon is a semi-private, quasi commercial proposition but by fairness, courtesy, promptness in acknowledging and returning prints it has become a national if not international institution. As such it is the duty of every pictorialist to encourage its growth and to strengthen its power for when the aristocracy of Salons becomes so apparent and arrives at actual potency pictorialism shall wane and die and the Salon shall fail, whereby one of the greatest incentives for photographic artists and objective points for coming talent shall be lost.

### The Chicago Camera Club

These Chicago fellows send me their monthly as many other clubs do but Chicago is quite a busy city and they are too rushed to write me a line now and then so only the spirit of me can traverse the intervening ether and get what personal dope appears under this heading now and

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then. Our ether traversing spirit is somewhat jaded just now after the long bodily trip across the continent and we can only print what happened in November.

Had time permitted we, I, (plural for formality to show I'm peeved, I for the friendship established when last with them) should have stopped over in their town on the way through and should have compelled them to call a meeting where and when I might have roasted them for their neglect of maintaining a personal contact. This is a roast, fellows. Now be good. All other Clubs take notice.

### OFFICERS, 1925-1926

Jos. Simons, President; Wm. A. Ball, Vice-President; C. Curry Bohm, Secretary; Wm. D. Hughes, Treasurer.

**Nov. 4th**—Making parchment prints. A demonstration of a new technic by our friend and fellow member, Ralph Fallert. Ralph says he has some interesting things to show us in the matter of making parchment prints from enlarged negatives. Here is a chance maybe for a new modality for the process bounds.

**Nov. 11th**—A general business meeting. Our President, Joe Simons, should by this time be back from the woods and he wants to get us all together for a grand pow-wow. You know a meeting of the Club is sometimes more fun than a picnic and either at a meeting or a picnic Joe presides with credit to himself and glory to the occasion.

**Nov. 18th**—This is the big night. By rare good fortune we have been able to get Mr. John Lavecchia to agree to give us a studio demonstration on this occasion. Most of you are familiar with the distinctive portraiture of Mr. Lavecchia and a demonstration of his studio methods will be of inestimable benefit. If you have a friend or two interested in photography, this would be a good night to bring a visitor along.

**Nov. 26th**—Ladies' night. We are not making a definite announcement

### Dallas Camera Club Moves to Art Center

The Dallas Camera Club has moved from its former location at 1707½ Elm Street, Dallas, Texas, to its new home in the Associated Arts and Crafts Center of that city, at 1907 Main Street.

The Associated Arts and Crafts Center of Dallas is patterned after the Art Center

of New York where a number of clubs use the facilities and pay their proportion of the expense.

Proper display of pictures is arranged through the use of overhead lights casting their illumination upon the pictures and shading the remainder of the room. A neutral background for the best presentation of pictures is also arranged. Informal dances may be held, and pianos are provided for that purpose.

Commencing with the Dallas Camera Club's Annual Exhibition, November 3rd, that club is planning a series of public exhibitions, one each month.

### The Cleveland Photographic Society

There is a literary quality to the Bulletins of this club that cries for other material dress than multigraphing on legal sheets. This is the resume of what happened in November:

**Nov. 4th**—Flashlight Photography. Demonstration by Ralph D. Hartman and several young lady models.

**Nov. 11th**—Christmas Cards. W. F. Provo and others demonstrated how to make Christmas Cards by photography. Kinks on designing, lettering and quick printing.

**Nov. 18th**—Print Competition Night. Lantern Slides and Movies. Our best night. Coffee and—served.

**Nov. 25th**—Technical Night. Matters of technique discussed and demonstrated by members and others. Special emphasis on printing.

### SPECIAL NOTICE

We exhibited during November, the work of the Japanese Camera Club of San Francisco. Also an exhibit by Leonard Misonne of Belgium.

Which being fully disposed of, we take pleasure in giving this gem from the pen, inspired by the pregnant Muse of Ralph D. Hartman.

### A HALLOWE'EN STORY

There was a man in our Club  
Who wouldn't pay his dues!  
So they put him in the hoosegow  
And left him there to muse!

And as he mused, he had a dream—  
A funny one you'll say—  
He dreamed he had to work a month  
Without one cent of pay.

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The dream became a real nightmare  
With creditors at his heels.  
They dogged his every footstep!  
They even spoiled his meals!

His dream went on—his bills piled up—  
His strength was nearly spent.  
He dreamed—they'd sold—his camera!!!  
To pay his monthly rent!

He screamed! He woke! His eyes were  
set!

But he found he'd naught to fear—  
His camera safe he joyously  
Paid his dues for the whole darn year!

More and later particulars came by Air  
Mail just as were shaping up and this,  
though it repeats, is appended as worth  
the space and the reading.

**Nov. 4th.** Editor Hartman gave his Second Annual demonstration in Flashlight Photography, assisted by four very charming young lady models. He used a Hall-dorson bag and demonstrated several new kinks in flashlight work. The finished pictures are now on view in the Club rooms.

Club Member Lenz of Defender fame gave us a short talk on different phases of photography from Christmas cards to printing papers, etc. His talk was in the nature of a round table discussion and interested all present.

George Cook was present! Been to California all summer, by heck! Vacation, yes sir-ee—left his wife to hum! There's wisdom for ye! George gave us a short talk on California and Hollywood and told us all about the Southern California Camera Club and their activities.

**Nov. 18th.** Print Competition night. Many beautiful prints displayed. Hartman exhibited the results of his Flashlight demonstration on the 4th and Cook showed about 40 lantern slides on his trip to California. Coffee and—finished a dandy evening.

**Nov. 25th.** Technical Night. Bemis gave an illustrated talk on "Available Papers," which was both interesting and instructive and timely.

Sill demonstrated the mechanical points on enlarging which was a dandy follow up for Bemis, and Mayer conducted the evening with an actual demonstration on developing prints, using several different

developers and showing us how to control our developing of prints locally. Henry is an all around photographer and technician and is a good man to listen to.

Ye Editor notices a growing tendency for the ladies to drop in on us occasionally which is a good sign in any club. Lets have them oftener. What say you, boys?

During November we had three outside exhibits on our walls. The Japanese Camera Club of San Francisco—The Milwaukee Camera Club—and Leonard Misonne of Belgium.

The Japanese exhibit was very unique, a great many of the prints being in the Japanese style of artistic endeavor. We don't like to see the growing tendency of our little Jap friends to copy American art. We enjoy Japanese art and would have more of it. We want to see their work again next year.

Milwaukee Club sent us a dandy exhibit—one of the best all around Club exhibits we have had in some months—unusual subjects and technically perfect. We were sorry to take them down.

**Dec. 2nd.** George Cook visualizes his summer vacation in California by a half hour of movies.

Mr. Frederick Wade, one of our newer members, will give an illustrated travelogue "The Yukon" using about 40 beautiful hand colored slides as an aid in his talk. Then if there is any time left Ye Editor will show about 30 hand colored slides of famous paintings but NO LECTURE! So stick to the finish!

Our meeting **December 9th** will be of special interest to Commercial Photographers. Mr. Walter A. Bartz of Youngstown will be our speaker, and will show pictures and films of the steel industry; one unusual film will cover the making of steel pipe.

Mr. Bartz is official photographer of the Youngstown Sheet & Tube Company. This giant corporation controls the source of all its raw materials, and Mr. Bartz's work necessitates considerable travel to cover ore fields, coke ovens, limestone quarries, etc., in addition to the highly lighted steel plant operations. Imagine pictures of copper mining taken 2,000 to 3,000 feet beneath the earth's surface.



# NOTES & COMMENTS



## A New Motion Camera

That well-known institution The New York Institute of Photography with customary enterprise have put an entirely new Motion Picture Camera on the market



which, moreover adds to its elements of novelty a price that will appeal on sight.

The instrument is the joint product of the minds of Mr. Carl Louis Gregory, F.R.P.S., Dean, and Mr. Herbert C. McKay, M.R.P.S., Director of the Institute and is manufactured in the Wilart factory. The personalities interested in the camera bespeak its quality.

The instrument is unique in that it is unit built. It carries a double 200-foot magazine and is equipped with a high-grade anastigmat lens. The overall measurements are surprisingly small, and the sturdiness is noticeable in every detail. The standard gauge film is used. From the description to hand we cannot find missing a single convenience or addition to be found on machines costing many hundreds of dollars.

We strongly recommend every reader who is interested in Cinema Photography or who desires to find whether he is likely to become so, to send to the New York Institute of Photography for more detailed information.

## Dallmeyer in French

We were somewhat astonished to receive a catalog of the products of the sterling house of Dallmeyer, London, entirely couched in French.

Dallmeyer always awakens a feeling of respect and admiration in our mind. The outstanding merit of their goods, the integrity and business-like methods make any transaction with the firm a delight. Our friendly feelings have been enhanced by closer acquaintance with the Pentac we own. The big glass and the highly luminous image it gives on the ground glass, its dumfounding flatness of field at ultra—large aperture have given us a new pleasure in photography.

## The Year's Photography

The Royal Photographic Society of Great Britain publishes it as a special number of the Photographic Journal. This sponsorship stamps upon it a guarantee of value that cannot be passed in a casual manner. Not only are the pictures shown at the last Salon treated upon but new things and discoveries are dealt with and in every way the generous book brings the pictorialist up to the minute in what pertains to his art in the English center of those activities.

John Tennant, with whom the writer seems to have formed an involuntary but deeply sincere mutual admiration society, is the American distributor and through him the trade will supply an undoubted demand. Failing to obtain the volume from your dealer the reader may write direct to Tennant and Ward, 70 Fifth Avenue, New York.

And the opportunity being offered, we want to impress on our readers that they are deficient in a rounded education in photography unless they own and read the Photo Miniatures.



### **Pictorial Landscape Photography**

Thanks to General Maximilian Karnitschnigg, we and all who can read German, and are interested in the subject covered, have at our hand for a small cost as fine a little book as was ever issued on Pictorial Landscape Photography. It is the second volume of the series of Photofreund Bucherei. The price is printed here as given us and may be plainer to those who have had international business dealing. Gmk. 1.50. Geb 2.50. Published by Guido Hackbeil, Berlin S. 14 Germany. To the same genial author and eminent artist we must offer thanks for three numbers of the Taschenbucher der Praktischen Photographie (Pocket Manuals of Practical Photography) published by Joseph A. Detoni, Vienna VI, Mollardgasse 40, Austria.

### **The History of Three - Color Photography**

From the prolific press of the American Photographic Publishing Company we have received a massive volume modestly titled as above. It is more than a resume of facts for over its 747 pages are spread modi operandi, formulae, comprehensive treatises, and bibliographic indexes that constitute the volume an encyclopedia of the Three-Color Process.

Bound in red cloth, printed from a delightful type on good book stock, full sized library format, and priced at \$15 it will not sell offhand by the thousands but must, as it becomes known, find its place in the void of every photographer's library.

### **More Profits From Merchandising**

It does not matter whether one is to sell service, suspenders, or photographic prints: The principles of business underlying the exchange of values—money for commodities, or merchandise for money—remain the same. Profits are not altogether the difference between the cost of production and the price obtained, nor even between the sum total of cost and

overhead and selling price, but upon the speed and regularity of turnover. Interest on investment, depreciations, opportunities that pass, and other factors make turnover the vital essence of good business.

This is one of the hundreds of things covered in the book, *More Profits From Merchandising*, written by Edward A. Filene, whose position in the world of commerce may be gained from his office as President of the William Filene's Sons Company.

The book has nothing to do with photography. It has everything to do with the selling of photography and with photographic merchandising. If I were a retired man of leisure and ease with nothing to sell I should find interest in this book for what it tells and the viewpoints it crystallizes into terse, pointed sentences.

Published by the A. W. Shaw Company, Chicago and New York. 159 pages, bound in heavy embossed cloth covered board, blue and gold.

### **Sierra Club Bulletin**

The 1925 issue of this year book of a famous organization is fully up to standard, than which we know no way to offer higher praise. To those fortunate to receive a copy is offered the way to learn much of this beautiful part of earth that is not found in books. The names of persons and places appearing on these pages carries the sense of romance. The illustrations are very fine. If it is necessary to become a member of the club in order that one may get the Bulletin, then we advise our readers to join forthwith.

### **Pocket Manual of Photography**

As books in foreign languages come to our desk for review we are impressed as never before by the advantages the linguist holds over those whose knowledge is limited to the mother-tongue.

Doctor E. Vogel is recognized the world over as one of the greatest authorities on matters photographic. He writes in Ger-

## CAMERA CRAFT

man. This handbook is in that language and may or may not find its way to our hands translated into English.

To miss reading this text should be a distinct loss to anyone seeking deeper and more detailed information on the subjects covered. The book though small enough to put in the side pocket contains over 300 pages and constitutes, virtually, a compact cyclopedia. The subjects range from Cameras and Lenses scientifically considered to Bromoil Printing. As good measure some thirty pages of illustrations on proper negative and positive development and critiques of competition are reproduced at the end of the volume.

Published by the Union Deutsche Verlagsgesellschaft, Berlin. Bound in red cloth.

### The Spanish Pictorial Annual

From the house of V. Caldes Arus of Barcelona comes the 1924 *Anuario Fotografico Espanol* issued by, or rather under, the endorsement of the "Revista Fotografica." It is another worthy example of what our European brother photographers are achieving. To those who love beautiful photographic reproductions, this volume will prove a treasure. No price was given, but that information may be had from your dealer or by letter to Senor V. Caldes Arus, Salmeron 140, Barcelona, Spain.

### Santa Barbara in Book Form

The Southern Pacific Company has once more justified its reputation for doing things in a big way by issuing a really exquisite book on the city with a thousand charms that has recently suffered such a staggering catastrophe. The text is by John Steven McGroarty and the illustrations by that consummate artist Samuel Adelstein whose love of Santa Barbara finds utterance in text and pictures in this issue. The pamphlet of which we speak is free on application to the Southern Pacific Company.

### The Japan Photographic Annual

From K. Narusawa, Editor of *Asahi-graph* of Tokyo, Japan, we received a copy of the first edition of what we hope may become an institution. The book before us is one of which any nation may be proud. The typography is perfect and the

reproductions specimens of fine art. The pictures represent the best pictorial work of the year and many of the pictorialists of other parts of this earth might profit by study of them.

The Japanese artists have a great deal to teach us in the matter of form, pattern, and composition. They somehow succeed in making these otherwise mechanical factors expressive of emotions. They have mastered and not been mastered by pattern.

The collection of illustrations has been prefaced by essays on various subjects fitting and pertinent to the object of the publication and we enjoyed reading "The Present State of Photography in Japan and Its Internal Tendency," by Shinzo Fukuhara, member of the Japan Photographic Society.

Published by the Asahi Shimbun Publishing Company, Tokyo and Osaka, Japan.

### A. P. Exposure Tables and Handbook

The 1925 edition of this invaluable compendium brings it into its one hundred and sixth thousand copies. If more photographers, amateur and professional could by some means be induced to live with the little volume for a working month we should be willing to make a wager that the number of its circulation should be in the millions.

Section one deals with exposure in the abstract, specifically, broadly and scientifically and for good measure covers every known method of measuring light and actinic. Against the facts and figures of light in its variable moods is placed the sensitivity of every known plate and surface, so that Exposure is approached and conquered by completely surrounding the subject, if mixed figures of speech may be used to convey my meaning.

Section two practically exhausts the subject of Developers and then follow chapters on Printing Papers and Processes, Toning, and even Bromoil. Why the little book goes into the vest pocket and contains a Gargantuan headful. It is worth an extra dollar for its compactness and comprehensiveness. American Photographic Publishing Company, Boston, Massachusetts. 220 pages, bound in stiff boards, red cloth covered.



## CAMERA CRAFT

### Books Non-Photographic

From the house of L. C. Page and Company, Boston, came three books which though pertaining to photography in no wise so impressed us as to warrant their review on these pages.

In "The Builders of America" the lives of men from the Monroe Doctrine to the Civil War, lives which were potentials in our nation's greatness have been written so interestingly, yet so authentically withal as to make the book quite indispensably a part of collateral reading in the study of American history.

"Babbie," by Margaret Piper Chambers is fiction, pure fiction. But in these days fiction is so allied to fact that the lives of adventurous men, women and children are so much everyday adventure that Peter Loomis and Daphne need not have been surprised at developments when they undertook to chaperone the heroine who was natural enough and fitted to the times—though cursed with too much beauty.

The Chalmers style is charming (not intended for a pun) and the incidents follow with refreshing speed. A good book for a winter day indoors.

"Pollyanna's Jewels" defies the reviewer. To praise a Pollyanna book is redundant, to criticise it were to invoke the derision of the millions who wait for Harriet Lummis Smith to write another and then another, and then some more. To be honest, we in our mature years enjoy the Glad Books as much as our youngsters. We have followed Pollyanna throughout her career, we attended her wedding and now that she is back from her honeymoon we hasten to welcome her. God bless the dear, she belongs to us. She is the Mary Pickford of literature, beloved of all the world and its children.

Material things to the point, the books are bound in brown, green, and blue cloth, respectively in the order of their mention, each is beautifully embossed in gold and are marked, alike, at \$2.00 the volume.

## International Photographic Association

### NEW MEMBERS

- 5428—W. S. Gilbreath, 125 West Adams Avenue, Detroit, Michigan.  $5\frac{1}{2} \times 3\frac{3}{4}$  of scenic, and portraits individual or group. I desire to exchange for anything scenic or of an artistic nature. Class 1.
- 5429—Douglas O. Houston, Box 664, Madera, California. Class 3.
- 5430—Wm. H. Walton, 139 East 9th Avenue, Homestead, Pa.  $2\frac{1}{2} \times 4\frac{1}{2}$  and  $4 \times 5$  of circus and views from all over U. S. I desire to exchange for the above. Class 1.
- 5431—Raymond A. Matz, Box 414, Carmi, Illinois. Class 2.
- 5432—Raymond Risley, Box 15, Pleasantville, N. J.  $3\frac{1}{4} \times 5\frac{1}{2}$  and  $5 \times 7$  of everything. I desire to exchange for same.
- 5433—Harry R. Gilson, 3533 Locust Street, Philadelphia, Pa. Landscape, portraits. I desire to exchange for same, only in postcards. Class 1.
- 5434—Walter Keiser, 2822 S. Jefferson Avenue, St. Louis, Mo. Class 2.
- 5435—I. F. Craig, Santa Fe Building, Fresno, California. Class 3.
- 5436—Mrs. Arthur Biddell, Playford, Ipswich, England. Half plate views of coast scenery and English landscape. I desire to exchange for any coast scenery, seascapes or wild sea bird pictures. Class 1.
- 5437—Glenn Hanna, R. F. D. 1, Kokomo, Indiana.  $2\frac{1}{4} \times 3\frac{1}{4}$  to  $5 \times 7$  of river and woods, also prehis-

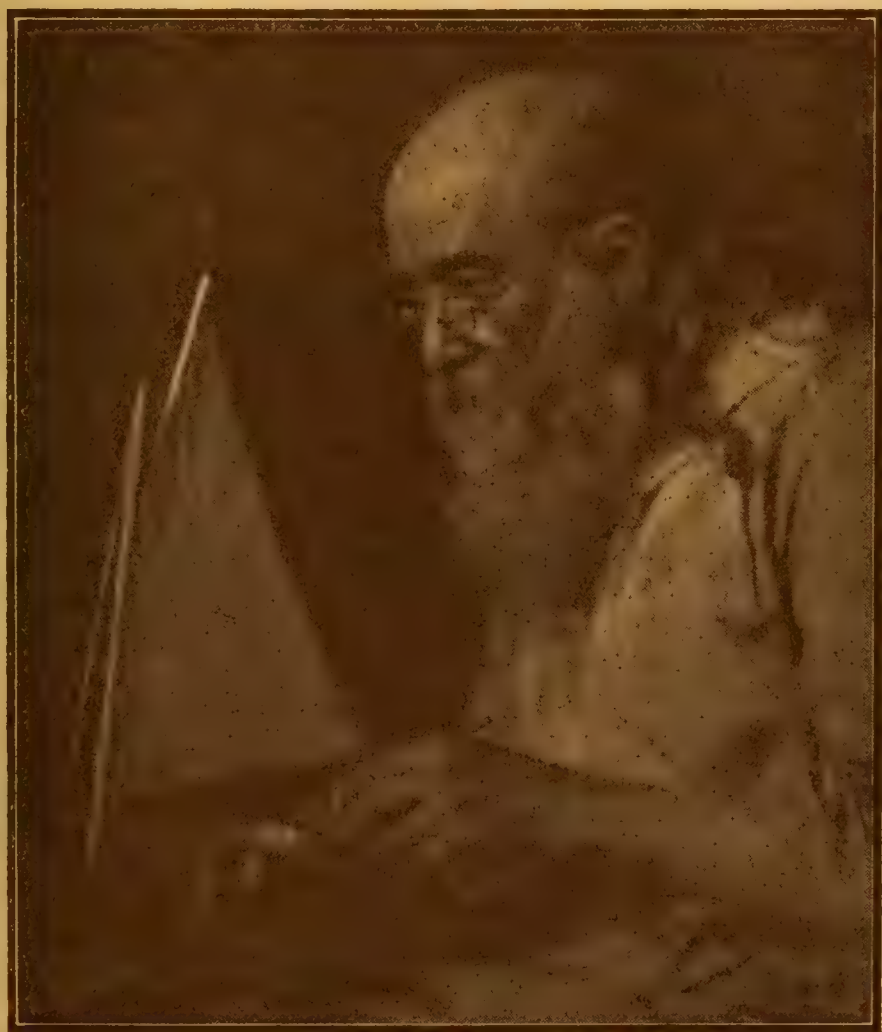
toric stone implements. I desire to exchange for water scenes, mountain scenes and figure studies. Class 1.

- 5438—Fred E. Clock, 76 Prospect Street, New Britain, Connecticut.  $3\frac{1}{4} \times 5\frac{1}{2}$  and a few  $3\frac{1}{4} \times 4\frac{1}{4}$  and  $2\frac{1}{2} \times 4\frac{1}{2}$  of amateur snapshots of country and city, landscapes, and seashores, interesting buildings, etc. I desire to exchange for any good photos or photo post cards. Class 1.
- 5439—Gilbert Hahn, 4540 Virginia Avenue, Chicago, Illinois.  $3\frac{1}{4} \times 4\frac{1}{4}$  of general scenic views, and dog pictures. I desire to exchange for anything Class 1.
- 5440—M. Kakokawa, Paia, Maui, T. H. Class 3.
- 5441—C. Kappler, Box 77, St. Marys, Ont., Canada.  $2\frac{1}{2} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$ ,  $5 \times 7$  of miscellaneous subjects. I desire to exchange for same. Class 1.

### RENEWALS

- 3024—F. F. Wells, 309 Mitchell Street, Benton, Ill.  $3\frac{1}{4}$  by  $5\frac{1}{2}$  and  $4 \times 6$  of general interest covering United States, Canada and Europe. I desire to exchange landscapes, architectural and marine views, same size, on single weight papers. Correspondence solicited. Class 1.
- 4233—Harold Sherer, R. F. D. No. 2, Easton Canton, Ohio. Class 2.
- 5304—Cyrus R. Phelps, Hillsboro, N. H.  $2\frac{1}{4} \times 3\frac{1}{4}$  postcards of landscapes and general scenery. I desire to exchange for views of White mountains, Rocky mountains and landscapes in general, of only good workmanship. Class 1.

# CAMERA CRAFT



11

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# CAMERA CRAFT

## *A Photographic Monthly*

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San Francisco, California

### CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

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China	{	Casa Stolze, Rua Direita, No. 14, Sao Paulo
Japan	{	Squires, Bingham & Co., Shanghai
Malta	{	K. Kimbel, Yokohama
New Zealand	{	Do Agius Catania, 41 Sda. Reale, Valletta
Philippine Islands	{	Richard Hill, Matlock House, Devonport, Auckland
Scotland	{	Camera Supply Co., 110 Escolta
South Africa	{	D. Denniston, 118 Escolta
Argentina, S. A.	{	Robert Ballentine, 103½ St. Vincent St., Glasgow
	{	A. Goldie, P. O. Box 1594, Durban
	{	Correo Fotografico, Maupi 231, Buenos Aires

#### OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

Press of THE HANSEN CO., San Francisco

## *President Vinson*

has called an Executive Board meeting in SEATTLE on January 25th. Plans for the SEATTLE CONVENTION will then and there be made.



## *Watch for Next Month's News*

Be sure to read page 91 of this issue as the membership insignia is shown.



In the meantime, support your officers in the only way now open to you

## *Send in Your 1926 Dues*

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ASSOCIATION**

San Francisco, Calif.

# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

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FEBRUARY, 1926

No. 2

## Louis Albert Goetz

A Modest Artist Who Has Won With Work

By Sigismund Blumann



LOUIS A. GOETZ

There was one cynical correspondent, where we need not state, who wrote asking if I knew anything other than fulsome praise. Let me risk the further accusation of conceit and quote myself: "My quill has a soft and feathery end but I keep the point ever sharp for need." Howbeit this is the fact, unless those of whom I write are worthy of praise and I can whole-heartedly enthuse over them, I shall not damn them with faint praise or modified compliments. Selecting the best it is only becoming to say the best of them.

Goetz is my friend, I am his friend. I love the man and his work and share the admiration all who know him feel for his quiet, modest striving for artistic excellence. No man has aroused less antagonism by equal achievement. His pictures are liked by picture makers without a tinge of envy, for in all he does the ego is absent and the art prevails. Ever ready to be helpful, never exploiting himself, hiding none of the little discoveries that every worker happens upon in practice, giving more than getting, and accepting criticism graciously, here is a man whom one may indeed praise without reserve.

Away back in 1895 our subject read an advertisement in a French newspaper offering a 4x5 camera at so much down and so much weekly and forthwith bought and began playing with the new toy. It was one of those box magazine types common in those days and had its faults



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and limitations. The focus was not as fixed or universal as might be desired and the flopover device which substituted the fresh plate for the exposed one sometimes failed to flop and occasionally flopped two at a time. So after a year, during which ambition had kindled, a 5x7 plate camera with a rapid rectilinear lens was purchased and for months the newer plaything was used in snapping buildings and places of interest.

Ambition came with practice and association. In 1900 Goetz joined the California Camera Club and became acquainted with Rabe, Kales and other eminent camera artists who made the C. C. C. famous about that period of its history. Rich hours were spent in the meagerly equipped clubrooms. The Club had little to offer of a material sort, then, and its membership was small, but it was a real club in which the few who shared its possibilities shared their pleasures and their knowledge to a general betterment. There were no large bills to meet and the impecunious atmosphere made for art. This association with men who had serious ideas and definite ambitions fired Goetz to a desire to also make pictures, not mere photographs.

"One of my accidental achievements got praise from my friends and encouraged me to send the print to a New York exhibition that announced that it should accept only three prints from any one contributor," says Goetz, "And to my great surprise and delight it was accepted and hung. At the same event Rabe had only one accepted, if I recall aright."

This was the stimulus for both Rabe and Goetz and both forged rapidly ahead. Note that the equipment began an upward movement about the same time and late in 1900 we find L. A. G. with a 3¼ x 4¼ camera with a Goerz anastigmat.

Hitting the high spots from now on we find that at the Panama Pacific World's Exposition Goetz received a gold medal. Future awards have netted him a collection that almost covers the list of salons.

What shall we say, oh ye makers of fine equipment and wonderful lenses when we are told many of these awards were won with a single meniscus lens? But, whisper, we are not all masters and only one in a thousand who wins can do so with primitive equipment. It merely proves that the man is the maker of the masterpiece not the camera or the lens, nor yet the plate or paper. Rabe worked with an outfit that he bought at second hand for a dollar and that was held from falling to pieces by bits of string and adhesive plaster.

In 1915 the Goetz nudes began to appear at the exhibitions and their absolute purity of sentiment and delicacy of handling created a furor. Once more we shall let Mr. Goetz tell us about it in his own words:

"Mrs. Goetz, Doctor Percy Neymann, the Model and I used to spend days searching for spots that might offer pictorial surroundings and seclusion. The place discovered we were there for days from early morning to the last hour that offered light. I had an idea that the nude could be made acceptable in photography as in painting, to even the most fastidious

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OLD STREET, ROUEN

LOUIS A. GOETZ

## CAMERA CRAFT

tastes, by subordinating the nudity to the entirety of the picture by making the figure a part of the whole rather than its outstanding feature. Once in a while I erred by exploiting the much discussed beauty of the human form but generally succeeded in getting pictures in which the female figure added to the beauty and did not obtrude in a sense of nakedness.

"My special delight was to create a diversion from the figure by the use of rays of light and thought out titles in advance which should justify these effects and cover their obviousness. Often these light stunts required elaborate preparation and the pains we took to make smudges of wet leaves and branches so that the sun might register its lines on the smoke would amuse less determined amateurs. The scheming entailed by the needs of composition was heroic.

"So engrossed with subject matter I went along for years, content to work in Bromide and spent days in finicky experiments with chemicals—developing, redeveloping and toning, bathing in chemical solutions to the detriment of my skin and at a cost of time. Eventually Bromoil and Bromoil Transfer emancipated me from the tedium of mechanical and chemical manipulations and offered me a freer way of expressing myself. It is not for me to speak for or against this most modern means of making pictures: I merely claim the right of exercising a preference. Judges may differ amongst themselves, Pictorialists before adopting the so-called control methods may condemn them, later becoming advocates, but to me the ways and means will always seem less important than the final result. My work may be good, bad, or indifferent, but it is to be judged on the basis of merit or deficiency not as to whether it be an example of Bromide, Bromoil, or anything else. We all of us devote altogether too much of our energies to enthusiastically extolling or vigorously condemning the mere technics of photography when after all is said and done the picture should do the talking."

And here we butt in with an opinion of our own. The old Goetz Bromides were things of exquisite beauty. The chemical treatments though he speaks of them now with contempt helped to make fine things, and loving him we dare to say that on that bromide paper he used negatives with a freer selectivity than bromoil permits. He has mastered the latter process till the world recognizes him as one of the most nearly perfect technicians. His bromoils are marvels, but—But—BUT the variety of his subjects has been contracted, his art has become at times that of the expert lithographer. There are subjects and there are negatives which lend themselves best to the inking and which eventuate in weak prints on bromide or chloride papers, but so are there negatives which cry aloud for the delicacy of a fitting bromide, or the sparkle of a chloride. It is this that supplies the human element—choice.



CAMERA CRAFT



THE LANTERN

LOUIS A. GOETZ

## CAMERA CRAFT



CALIFORNIA HILLS

LOUIS A. GOETZ

In the chemistry and science of photography our subject has little interest excepting as they may help him to a better form or clearer expression. He says so, but knowing some of the experimentation which occupied an important part of the little leisure his business life affords I take the assertion *cum grano salis*, which means with enough and sufficient pepsin to predigest. This is to be noted, his developers are mostly of his own concoction, based on trial and result, his redevelopers are just so different from the usual as to give him what he wants, and his bromoils are made in his own peculiar way. Again, to modify his boasted contempt of the theoretical, he has at one time or another possessed himself of about as many kinds of lenses as can be made of transparent materials, has color screens gotten from far away parts of the world, and only recently gave the writer some vegetable parchment—a sort of transparent paper—through which to enlarge for texture effects. Every meeting gives us something new and a big promise of bigger novelty to come.

CAMERA CRAFT



VENETIAN WATERS

LOUIS A. GOETZ





JAZZ

LOUIS A. GOETZ

A sense of humor as well as a finer sense for beauty leavens his variety and makes each new subject and treatment spontaneous. The print entitled *Jazz* might well have been made dull and labored but somewhat of the thing we call genius has enlivened it and from the heterogeneous spatter of lines, lights, and shadows we extract the pleasing pattern and the intended smile. It was made from just that slant which carries the purpose. If the reader thinks it is simple to do a thing like this, or that chance was the creator let him try a hundred times in any way short of imitation, or look over the hundreds of snapshots he has made and try to find the like. Humor, too, has a place in art and should be accepted as meant.

Louis A. Goetz is a Frenchman of the best sort, with all the temperament, artistry, finesse of that race and whatever he does and however he does it the product reflects his fine perceptions and good taste. If Bromoil has lured him from some of his strongest creations it has not and cannot deter him from bringing much of himself, and that is high praise, to envalue anything he does.

# Photography in Research

By W. P. Melville,

U. C. & C. Research Laboratories, Inc.

Illustrated by the Author

In looking over the several weekly and monthly photographic magazines that regularly come to my desk, I often find such passages as "The best, however, is to be found by a direct comparison with other examples of portraiture which will be exhibited," etc., etc. Now, why examples of portraiture? Why portraiture at all? Sentiment, mere sentiment! If there never was another portrait made would the progress or business or the advancement of civilization be materially retarded? I think not.

Do not understand me to be advocating the abolition of the portrait man; not by any means; but so many people, both photographers and those who do not follow our beautiful art for either profit or pleasure, think of photography as, and only as, the making of portraits of more or less, interesting men, beautiful women and pretty babies, forgetting, if they ever knew, that the important part the camera is playing is very different.

Consider the educational value of the "movies"; the scientific value of astronomic and geographic photography; or the even more important part photography is taking in the development of modern industry and I am sure you will agree with me in thinking that portraiture is not now, even if at one time it was, the most important branch of photography.

The manufacture of Iron and Steel is one of the most important and fundamental of our great industries and in the development of it photography is playing a very important part, indeed, modern research for improvement in the production and quality of metals owes a very great debt to the camera, for, without photography the metallurgist would be seriously handicapped in his work. Were it not for the camera, in connection



FIGURE 1

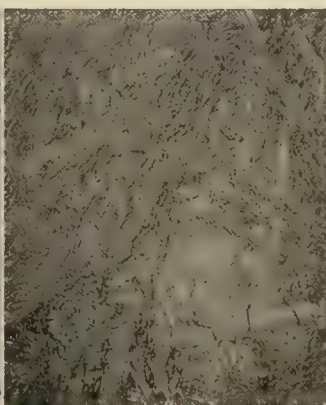


FIGURE 2

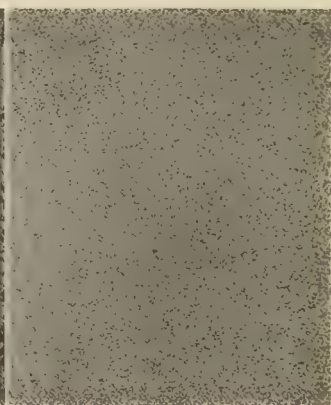


FIGURE 3

with the microscope, he would be unable to make an accurate record of the appearance of the structure of the different metals due to the various treatments they receive.

Why is cast iron brittle? Look at Fig. 1. This is a photomicrograph (made with a combination microscope and camera), of a piece of cast-iron at 100 diameters, which means that the distance between two points on the print is 100 times as great as it was on the piece of iron. The metal has been carefully ground, polished to a mirror surface and then lightly etched in a suitable diluted acid. Note the large black flaky graphite particles which have almost no adhesive value, this explains why cast-iron breaks so easily. Compare this with Fig. 2. This is one of the constituents of steel, martensite. The long interlacing crystals are glass hard. Such a structure at once tells the story. Fig. 3 shows another component of steel, sorbite; note the very close even grain. This photograph, like Fig. 2 was made at 500 diameters, five times as great as that of the cast-iron, yet it shows a much finer structure. At 100 diameters martensite and sorbite would not have shown any structure at all. These photomicrographs show why cast-iron is brittle and why steel is hard and tough. And so on down all the list of metals.

The metallurgist cuts, polishes and etches a small piece of metal, places it under the microscope and photographs it and so prepares a record which he can use next day or next week or next year, for comparison with other photographs made by himself or some one else. He can use it for illustrating reports or published papers or for making slides for lectures and in many other ways help the spread of knowledge with them. And as it is in metals, so it is in paper, paint, lumber, textiles and, indeed, in all the great industries. The camera is more and more taking a leading part in the advancement and improvement of all of them and daily to a greater and greater extent, is aiding in the advancement of man toward his high destiny.

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## Crown and Cross

By Grace Hall

Whatever you prize has had its cost—  
     A cost you have had to pay.  
 For nothing you treasure has been quite free  
     From a purchase price, some way;  
 Men speak most proudly of hard-won fights,  
     Disdaining the easy prize,  
 And the tests that make for the greatest gain  
     Are given in sacrifice.



# Why is a Commercial Photographer?

By Sigismund Bluman

When Caxton invented books, (or was it someone else?) he found people tired of plain print so he stuck in some pictures and they bought up fourth and fifth editions of his publications. He thought he had discovered something wonderful but the primitive stone carvers printed their books on the sides of mountains on the walls of caves and they dispensed with the text and just made pictures. How well their meaning came down the ages you know. It took generations to decipher the cuneiform inscriptions but anyone knows what the image of the sacred cow means.

Something of this wisdom was lost as men grew into pants and stiff collars, and it came to pass that tons of type were used to print catalogs made up of words, words, words, and figures. Salesmen traveled thousands of miles with these descriptive epics and carried the material illustrations by the car-load to help make sales. Samples they called them.

What could not be spared for the time required to transfer from freight yards, to be unpacked from trunks, cases, and crates, was carried by hand. Back breaking loads that were always in the way in the Pullmans.

About the time railroads became congested with the loads of sample trunks someone suggested pictures and artists were hired. Very clever, men, these artists. They made a kitchen sink look like a work of art and a one-piece housedress like a princess' wedding gown. Somehow the hard-boiled buyers were unconvinced. We can fancy one of them saying:

"This is very pretty but what has a rose-hedge and a lilac tree in bloom got to do with them there perfect thirty-sixes you're trying to stick me with?"

By now deliveries were being held up to allow sample trunks to be rushed to the rescue.

And then a genius got a stroke of the Divine Flame from Olympus and he took his camera and made some honest to goodness photos of the goods.

Then and there the Commercial Photographer was born.

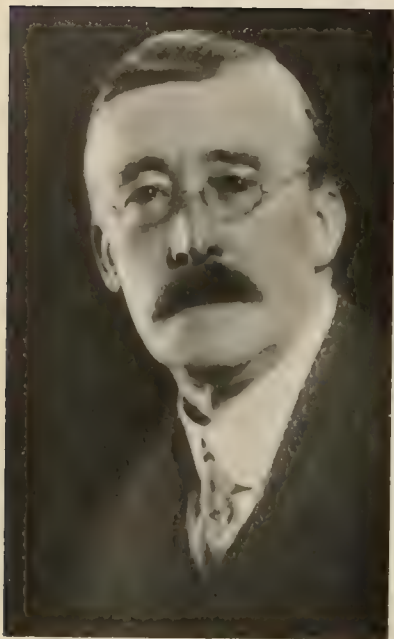
He has grown, become ingenious where he once was ingenuous, has elaborated his art, and is an institution. Fundamentally he is fifty per cent of the selling force though few know it. He has caused ten thousand sample trunks a month to become obsolete. He has saved millions of dollars in useless expense. He has brought the marts of the world to every fireside and created buyers in the almost inaccessible hamlets of remote places.

He just had to be or the world would have had to stand still from commercial congestion.

And that is Why the Commercial Photographer Is.

# Stereoscopic Photography

By A. T. Mole, A.R.P.S.



A. T. MOLE

EDITOR'S NOTE: Somehow a good natured controversy between gentlemen and such as know whereof they speak, is always interesting to us all. Here is what looks very like an argument, and each side is represented by an authority that one may not casually pass.

Doctor Power has been known to me for many years though it has been during the last two that I have learned to know his charming personality and splendid character. His letters have endeared him to me. His position in photography is not to be doubted.

Mr. A. T. Mole writes me the finest sort of letters and I long to meet him and prove to myself that he is as fine. He must be for many write of him as his correspondence evinces him to me. His place is established—one does not achieve a high point in the United Stereoscopic Society without quality.

Here then are the two men who hold briefs for their respective contentions. You, readers, are the judges. And should you find that there is much that is right and some that is wrong on either side, and should you be moved to express your middle view or some other, entirely away from either do write another article and let us have it. We want the friends of Camera Craft to know it all.

In the article on "Trimming and Mounting Stereoscopic Prints" by H. D'Arcy Power, M. D., which appeared in the October issue of "Camera Craft," my name was mentioned several times, and statements in a previous article criticised. This seems to call for a reply, especially as some of Dr. Power's statements are rather obscure and likely to confuse the average stereoscopic worker.

He and his four University friends profess to be unable to understand what is meant by one of my paragraphs which states that "The prints must be trimmed with a little more of the subject, about  $1/16$ th to  $1/8$ th of an inch, appearing on the inner edges of the prints," and asks "What subject? A stereogram may contain two or more."

Now it ought to be obvious that the subject of a stereogram is the picture which the prints contain, and if when the prints are transposed and trimmed exactly alike, we then cut off  $1/8$  of an inch from the right margin of the right-hand print, and a similar amount off the left margin of the left-hand print, then  $1/8$  of an inch more of the subject or picture will appear on the inner edges of both prints, and we shall get the window or frame effect.

Dr. Power suggests another way of stating this, and says "To make the main objects recede from the picture surface, remove a **portion** of the

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RIGHT margin, (? margin) of the RIGHT Hand stereogram. To make these objects come forward, trim off a **portion** of the RIGHT margin of the LEFT HAND stereogram."

Now instead of helping the learner, this must simply baffle and confuse him. What and how much is a **portion**? Is it a quarter, half, one inch, or more or less? It reminds me of the man, who, when asked the size of a certain object, replied "Oh! about as big as a lump of coal."

Again, it is of no use trimming **one** margin alone, **both** must be equally trimmed, unless a special effect is required.

Dr. Power is condemned out of his own mouth. He says "Then again, we have the hotch-potch of directions about trimming and separation of prints, with **loose terms** and **no definition** of the parts referred to." Why, he is as much an offender as any of them!

He further says, "Examination of the mass of stereograms sold and exhibited will show that the great majority are trimmed for 'window effect.' But why should they be? Do we usually look at nature through an opening?" and then gives us an illustration showing the very effect he condemns.

Now what is the object in trimming for the "window" effect, as the great majority of stereos are? Why, for the same reason that we enclose a picture in a frame, so that our eyes when looking at it shall not stray beyond its limits.

Then again he says: "We are told that the sine qua non is perfect detail. Yet, why? We have got beyond that in monocular photography" and goes on to say "The object of good stereoscopy should be to get the effect of things as we normally see them."

Do we normally see things out of focus? If so, then it is high time that we consulted an oculist. Objects in every plane as we look at them should be quite clear, and the eyes naturally accomodate themselves to get this result. Stereoscopy reproduces the effects we actually see in nature, and therefore fuzziness is one of the principal things to be avoided.

The stereo that Dr. Power shows us is interesting as an experiment, but nothing else. Looked at singly, the prints show a marked difference, but when looked at stereoscopically the eyes almost entirely ignore the dark print, and the only visual result is to blur the picture, more especially at the top and bottom parts. It is very rarely that diffused focus is at all permissible in a stereogram, though it may be allowed sometimes in the farthest planes of a landscape to give the impression of atmosphere to the scene, or in a slight degree in a portrait to subdue any harsh effect caused by too critical focusing, but in the majority of subjects clearness of detail is most essential, though the general effect should be soft.

This can be secured by careful development with a diluted developer, as it is not good as a rule to use the full strength developer recommended by the makers for ordinary plates. My favorite is AMIDOL, which seems to give a softer result than either PYRO or M. Q.



If the negative has been over-developed, the best reducer is Ammonium Persulphate, which will reduce contrasts and give a softer result.

One more point I should like to mention. Never use oval or dome-shape masks for your prints. They belong to the Victorian age and are never used by good workers of the present day. Always trim prints rectangularly and avoid set openings.

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## Clouds In and Out of Place

By Loyd Cooper

Illustrated by the Author

Some leading magazines have attracted attention to clouds by publishing in recent issues, articles containing interesting illustrations, and classification of cloud forms.

In outdoor photography a landscape which is ordinary or common may make a beautiful picture when taken with clouds and proper lighting; and a landscape which in itself is striking requires the proper sky atmosphere to complete the picture. This is usually obtained with clouds.

Good clouds and clear atmosphere are most profuse just after a storm; and in out-of-the-way places it may require several hours driving through rain to reach an advantageous point just as the storm breaks up. There is a delight in "shooting" grotesque yuccas and slender stemmed palms when bluish shadows creep across cream sand and distance-rosed buttes, and the drifting cloud masses, gray, blue, or buff tinted on the undersides roll up to snowy cumulus crests.

It may require time and patience to photograph even a house with the natural cloud setting, but it is worth while.

Clouds are the constantly changing visible evolution produced by moisture bearing currents of air opposed to each other, and their shape is affected by the topography of mountain, plain, or sea below. The visual impression which the camera records of a cloud is the direct lighting which it receives at that particular time and place from the sun, plus the reflection from rocks, sand, or water. Time, place, and direction control the lighting; and with composition make the picture. Consequently if you take a photograph of clouds and superimpose them over a landscape taken at some other time or place, the lighting conditions are altered; they do not belong together, and may not fit.

In a late copy of a photographic magazine I glanced over an article on "printing in" clouds. The illustration had good clouds, with a light spot indicating that the sun, in the picture, outlined the clouds from the opposite side, giving that particularly pleasing sky. Yet the foreground

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was brightly illuminated from the extreme left, and back of the camera, which would have produced an entirely different sky. This is neither photography nor art. If "printing in" is done the lighting should be considered, but used in still photographs it cheapens the name of photography.

In photographs showing landscapes and the clouds which nature builds over them, the lightings will be correct and true. Accuracy is an advantage which photography has over the hand worker. Why throw it away for a mere "effect"?

Furthermore: When one considers the amount of real pictorial material caught, propitiously by accident or with intention and labor, that goes to waste because the top is bald white or ugly mottled hunks of light and shade, the impression grows that clouds, good clouds, rightly shown and selected clouds might be made to do much reclaiming and redeeming. The sky is a part of the picture and while a cleverly shaded sky may be beautiful, too, there is an appeal to clouds that makes them very worth while.



FRAYED STORM CLOUDS FADING IN THE  
DRY DESERT AIR



CLOUD FRAGMENTS AFTER RAIN IN  
THOUSAND PALM CANYON

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This might be an opportunity to write learnedly as to how to get clouds in the negatives by use of ray filters and fussy developing, but the books tell all that and the average amateur will not bother with screens—in fact seldom does his own developing.

My object here has been to show what added value good clouds, rightly placed, may give to your pictures. If it has stimulated a desire to so better your future work, fine. Of this be assured, that nothing that is worth while can be had without some effort. Having overcome your natural inertia (we are all more or less alike in this) you will be astonished and delighted at the new and greater pleasure you will get and give with your pictures.



TYPICAL COLORADO DESERT AND CLOUDS  
OVER THE SMOKEBUSH



CUMULUS CLOUDS GATHERING OVER  
MIOCENE CLIFFS, MOHAVE DESERT



# Footsteps<sup>\*</sup>

By Clotilde Grunsky

Christmas, 1925

## I

May your feet go pleasantly  
Through the coming year,  
Making paths in flowered fields  
By the waters clear.

## II

Treading friendly valley roads  
Where your footsteps pair  
Side by side with other feet  
Strolling to the fair.

## III

Following the trail alone,  
With the silence shod,  
Standing on the dawnlit heights  
Where the winds have trod.

## IV

Sharing gallantly the track  
Of the burdened days.  
Learning through the dusty miles  
Sweet and secret ways.

## V

Pausing for the slower feet  
Where the byways part,  
Wearing deep the homely paths  
Joining heart to heart.

## VI

May the pattern of your steps  
Trace a fair design—  
And, oh friend, may your feet go  
Somewhere near to mine!

<sup>\*</sup>Of the many charming things that came to Miss Reed's desk this poem reached most deeply into the heart of the recipient.

# Photographic Drawing

By H. D'Arcy Power, M. D.

I apply the above term to those sketches or designs in which the fundamental drawing has been done in the camera, whereas the actual sketch is hand made, and has no claim to be called a photograph in the ordinary sense. Methods for making pen and ink sketches on a photographic basis have long been known, and recently the paper by Mr. Fitzpatrick on the imitation of dry point etching are cases in point. So long as these are put forth as "Art" in imitation of the procedures they imitate there is much to be said against them, chiefly because they sacrifice the best element of photography and can never equal a good pen and ink drawing or a fine etching. But this does not close the matter. There are occasions where our photographic procedures have failed us, errors of exposure, of development, injuries, etc., have left us nothing but a ruin through which however the fundamental structure of our picture is plainly discernible. Such negatives are unfortunately only too abundant among the proceeds of a foreign tour, and often include the very things which we were most interested in preserving. Again there are cases where the camera is not able to cope with the situation. Pictures perfectly discernible to the eye with its power of specific attention to the important are lost in a photograph smothered with distracting details. Street scenes and war pictures are cases in point. Here we are entitled to rescue our impression by any means available; if the result of our transcription is beautiful and carries a message, it should go forth for what it is, and take its chance in the broad field of art. There is a further reason for this class of work. It can be a means of training the worker in the appreciation of the essential, and the art of elimination, and control of tone.

However my object in writing was not to deal with the art side of the matter but to advocate a better medium than the pen for making the transcription. The pen has many disadvantages. However carefully employed it can never give the effect of a good original pen and ink drawing for the reason that the finest effects in such drawings are dependent on the manipulation of the pen stroke, a matter of technical difficulty when working on a free surface of paper, and quite impossible when laboring over the encumbered surface of a photograph. Again ink can neither be removed or altered, and unless very large prints are used it will rarely happen that every stroke has been so well placed that the worker would not be glad to have the power to change it. A much more tractable instrument is the pencil. It takes perfectly on a photographic surface, even to its finest strokes. It does not smudge whilst suffering later treatment, and is in fact so well fixed that only friction with the rubber can blur its outlines. Shadows and tonal differences generally can be indicated in light tones and filled in later, or much can be done through the

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photographic surface and corrected afterwards. Every degree of simplification can be accomplished, and the quality of the drawing varied between simple outline to full tonal shading. If such drawings are to be multiplied a negative can be readily made from them, only it is to be remembered that pencil is bluer than ink and the exposure should be made through a yellow screen. It is best to use a thin matt paper, and employ a hard well pointed pencil. It is a mistake to fill in shading on the photograph at this stage. Shaded and shadow areas should be indicated by a very fine line only and the work completed after the removal of the photographic image. Special care should be taken that essential structural lines are clearly indicated. For the removal of the photographic image two simple procedures are open, which give slightly different results. One of them leaves the original photographic area visible as a cream colored stain, but without detail. It is a quite pleasant effect. The other removes every trace of color, leaving the paper exactly as it was made. For the first effect bleach the print in a weak solution made of equal parts of potassium bromide and potassium ferricyanide in water (the regular bleach for sepia toning) remove it for a few minutes to the fixing bath, and wash. Do not mix the hypo with the bleach, it is a wasteful and poor method. To obtain an absolutely colorless base use a bleach consisting of potassium permanganate acidified with hydrochloric acid. About one in five hundred of permanganate and a half per cent of the acid, but the strength and proportions are not important. Wash off the free fluid and fix in an acid hypo bath. Every trace of silver and also stain is thus removed. When this print has been washed and dried there will remain the problem of shading, which must depend on the purpose of the picture and the taste of the worker. In a general way I would say that the best effects are got with the least necessary quantity of lead. It is quite easy to overdo the thing.

There is yet another procedure that is much simpler than what has been described, and in many respects gives finer results. I refer to direct tracing through the original print by means of black carbon transfer tissue on to any surface paper you wish to use. An agate stylus gives a cleaner stroke and a finer line than can be made by pen or pencil, there are no chemical procedures to be bothered with, and the drawing paper that you would naturally use will not tend to curl as all unmounted photographic papers invariably do. The only trouble I have encountered in its use is a tendency to smudge with some over charged kinds of carbon tissue but care in working, holding photograph tissue and paper together by a good clip while using the stylus, and blowing a little fixative over the drawing when finished avoid all this.

Lastly going back to pencil drawing on the photograph I would remind my readers that the Faber series of "Polychrome" pencils contain forty kinds, covering the whole palate. They afford the means of working in any color, or many colors, are permanent and not affected by the fixing out of the silver.



# Ring Books for Holding Small Prints

By Elmer Harrold

Illustrated by the Author

NOTE: Mr. Harrold is the inventor and maker of the famous Exposure Meter bearing his name, besides which his love of beauty and the photographic means of perpetuating it constitute him a true amateur. S. B.

By invitation of our most worthy Editor, this article is penned (I mean thumped out on a typewriter), to describe a method of keeping small prints, which the writer has used for some time. In my hands the system as outlined is far more satisfactory than pasting the prints into the conventional albums, and it has weaned me entirely from the desire for larger pictures, excepting enlargements for wall decoration.

The size of camera to use is, of course, immaterial; as the system will work with any size, but is especially attractive for small and moderate size prints. In order to give the reader my personal view-point clearly, I will mention that most of my pictures are made with a  $2\frac{1}{4} \times 3\frac{1}{4}$  roll-film pocket camera, equipped with a high-grade lens and shutter and a wire-frame finder. I use also a long-focus  $3\frac{1}{4} \times 4\frac{1}{4}$  plate-camera, with cut-films for special work, such as nature-study subjects, pin-hole pictures, subjects requiring panchromatic film, and so forth; but on travel trips this outfit usually seems too cumbersome, and the smaller camera usually gets



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the preference as well as the pictures. A good quick-acting exposure Scale completes the outfit.

The prints are not mounted or pasted into albums in the usual way, but are printed on sheets of single-weight development paper of the correct size so that when trimmed and finished, they are punched to fit into a standard size loose-leaf memorandum ring-book; each print making one leaf for the book, without mounting. In this way the prints can easily be arranged and re-arranged in any desired order. For travel-pictures I have found it well to arrange the pictures into the books in consecutive order, as taken. In this way the volumes become a vivid record or reminder of the trip. Nature-study subjects, family pictures, or other special subjects can, if desired, be kept in separate volumes according to subject.

The best size book for my  $2\frac{1}{4} \times 3\frac{1}{4}$  negatives is the stock size, having a leaf  $3 \times 5$  inches, with perforations on the 5-inch side. I use this size also for my  $3\frac{1}{2} \times 4\frac{1}{4}$  negatives, but these have to be cut down rather severely by masking to reduce the picture to fit the size of page or leaf. Most pictures are however, improved by a judicious masking, using only the best part of the negative. Those using larger cameras, would of course select a larger size ring-book. For post-card size pictures the regular  $3\frac{1}{2} \times 6$  ring-book would be just right. To look well the pages must have white margins, and if the margins are not made too narrow, so much the better.

Masks are used for making the white margins on the pages, and for



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best effect these masks should be of various sizes, so as to show only the best part of each negative. In my own practice, I have made up a set with the following size openings:

3-inches long, in widths of 2,  $1\frac{3}{4}$ ,  $1\frac{1}{2}$ , and  $1\frac{1}{4}$  inches.

$2\frac{3}{4}$ -inches long, in widths of 2,  $1\frac{3}{4}$ ,  $1\frac{1}{2}$ ,  $1\frac{1}{4}$  and 1 inches.

$2\frac{1}{2}$ -inches long, in widths of  $1\frac{3}{4}$ ,  $1\frac{1}{2}$ ,  $1\frac{1}{4}$  and 1 inches.

$2\frac{1}{4}$ -inches long, in widths of  $1\frac{3}{4}$ ,  $1\frac{1}{2}$ ,  $1\frac{1}{4}$ , and 1 inches.

2-inches long, in widths of  $1\frac{1}{2}$ ,  $1\frac{1}{4}$ , 1 and  $\frac{3}{4}$  inches.

$1\frac{3}{4}$ -inches long, in widths of  $1\frac{1}{4}$ , 1 and  $\frac{3}{4}$  inches.

The above are for use with the  $2\frac{1}{4} \times 3\frac{1}{4}$  films; then there is another similar set with larger openings for the  $3\frac{1}{4} \times 4\frac{1}{4}$  negatives. Each mask has the size marked on the margin with pencil. They are kept in a stiff paper folder, arranged in the regular order of their size, so they can be quickly located as wanted, while printing. The masks are made of rather thin manuscript cover-paper of an orange color. Common kraft wrapping paper will also answer very well for making masks. They should be carefully made with clean-cut edges and corners. Probably the easiest way of making a mask is to first cut a card the size that the opening is to be; lay this card on the mask paper and mark off the card onto the paper, with a well pointed pencil. Then cut it out with a sharp knife, using a metal



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straight-edge. It takes some little time to make up the masks in proper shape, but it is time well spent, as they last indefinitely in use.

To give the little pictures a framed effect, I outline them by drawing a black line around the outer edge of the picture space. For this purpose ruling pen and India ink are used. Care must be taken to do this neatly, otherwise it would be best to omit it entirely. The lines must come to a sharp corner, but must not be allowed to extend beyond.

The captions are marked on the margins with black India ink, using a fine pointed pen. If it is found difficult to letter the captions in small neat letters, it would be best to write them on the back, as they would in that case not mar the general appearance of the pictures. When using a glossy paper, it sometimes resists the ink like a greasy surface. This can be cured by rubbing the print with a soft cloth upon which some powdered talc has been sprinkled; the common face-powder variety works splendidly.

I keep my negatives numbered and filed, and by placing the negative-number on the back of each print, the volumes of pictures make a convenient and complete index for the negative-files. Any other data that may be of interest can also be written on the back of the pictures.

I do not advocate glossy paper for large prints, but for these little picture books the glossy or semi-gloss is to be preferred. The semi-gloss, I believe, looks the best, and takes the India ink better, when writing the captions on the face-side. I use single weight paper for the reason that more sheets can be placed in a book. One cover will comfortably hold about 30 prints. My highest limit is 35 prints in one volume. If more than this number are crowded in, the leaves do not work freely and eventually the perforations are likely to be torn in handling. I buy the paper in  $3\frac{1}{4} \times 5\frac{1}{2}$  size, and after printing, trim them to  $3 \times 5$ , which is just right



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for the regular stock-size 3 x 5 Memorandum Book. In trimming and printing it is well to leave the margin a little wider on the perforated side than the margin on the opposite side. This makes the spacing seem better balanced, than when the margins are made equal.

To perforate the sheets a punch is used that makes three holes correctly spaced at one operation. The sheet is then reversed to a gauge and the remaining three holes are punched. It is quite practical to punch three or four sheets placed on top of each other, and in this manner the punching job does not last long.

The punch and the memorandum-book covers can be purchased from most any good stationery or office-supply store. The punch I am using cost about \$5, and is well worth it. The memorandum-book covers can be had in genuine leather or imitation; the latter being the cheaper, and answers every requirement.

The illustrations accompanying this paper will show the features as described in the text. It will require a lot of care to prepare the leaves for the books, but to me it seems well worth the effort. The pictures were taken during a recent travel trip through California, and the finishing up of the books was done under some disadvantage while taking rest periods away from home. On arriving home in Ohio, my books (twelve in number) were ready to show to my friends. I do not keep detailed data as to light conditions, exposures and-so-forth, as it takes a lot of time and trouble. My exposure Scale enables me to about duplicate any of the exposures at will, and more conveniently than hunting through a note-book for the desired data.



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# Enlarging from Cine Films

By Sigismund Blumann

So many letters have come to these offices asking whether and how Moving Picture Films might be enlarged that the present writer feels he is addressing himself to a waiting audience.

The questions, in the order of sequence and frequency, are as follows:

Can Movie Films be enlarged?

Will they show clearly or be blurred?

How can one avoid the grain?

Those asking the first have never taken the trouble to try for themselves or they should know that the film which is used in projection cannot be enlarged upon paper to produce a positive because it is itself a positive. The negative reel may be enlarged to a certain degree—say 5 by 7 with more or less visible grain, but not disagreeable to a sense trained to like some of the Bromoils shown now and then. This graininess is not visible when thrown on the screen because the same motion that makes the successive images merge and cause the illusion of motion, makes the succession of tiny spots appear as a smooth expanse. The dots, moreover, are in different locations in each imprint.

There is a way to reduce the granularity in the original film and in the positive reel made from it.

If the worker will proceed as follows he will be astonished at the quality of the final enlarged print.

Project the Cine negative on to a  $3\frac{1}{4}$  by  $4\frac{1}{4}$  process plate and develop with Glycin. This gives a positive. Enlarge from this upon a 4x5 plate, also of the process sort and again develop as before. You now have a size from which you can print up to 10x12 by projection. Should there still be evidence of grain use a so-called linen surface or rough matt paper and diffuse slightly.

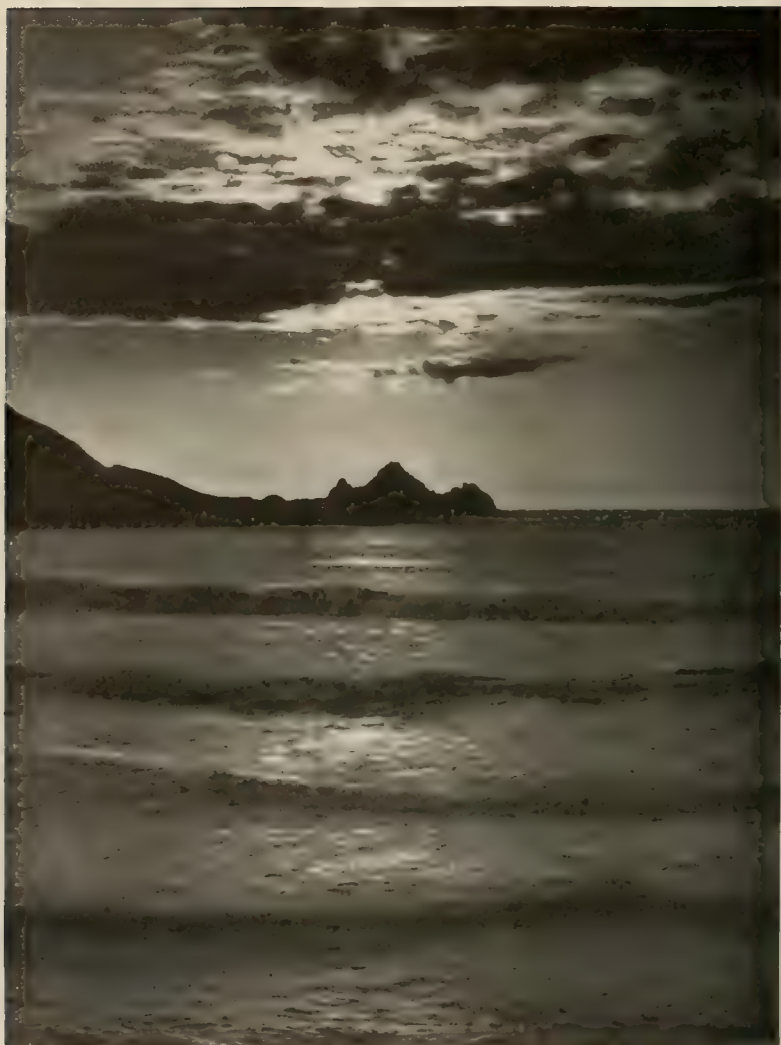
The secret of extreme enlargement lies in just these three things—a developer that gives a fine deposit and works clean, successive enlarging on slow plates or films, and the use of a paper that assimilates the last vestige of grain.

Diffusion is a matter of taste. In large sizes a needle sharp image, when such is obtained, is uncanny. It offends the eye. The smaller the print the sharper it should be and the larger it is the more diffusion is signified. One does not look at a heroic sized picture with one's nose touching it, but at a respectable distance.

The placing of a fine screen between the projected light and the bromide paper has been recommended as virtually overcoming the last trace of granularity but a fine screen such as Photo-Engravers use is rather more expensive than the general run of amateurs will welcome and veiling is not only hard to handle but slows operations greatly and leaves its impression too palpably on the print.



CAMERA CRAFT



MARINE: SAN FRANCISCO BAY

MORTON AND COMPANY  
San Francisco, California

# Pointers for Taking Photographs from the Aeroplane

Specially written for Camera Craft

By Fr. Willy Frerk

NOTE: Professor Frerk is one of Europe's great men and a world authority on any subject he undertakes. On this basis the following article has an added interest.

Notwithstanding the perfection of his photographic apparatus, the amateur attempting to take pictures from an aeroplane will find difficulties may be overcome by experience. The stumbling-block for the aerial photographer, who usually is aviator first, and photographer second, lies principally in the failure of the shutter and plate magazine to operate properly. Both have been mechanically perfected, to the utmost, yet under changing conditions of an aerial voyage, they give rise to faulty operation whose cause is not readily discerned.

The most frequent failure, very common during the cold days of the year, is the non-operating of the roller-blind shutter of the curtain slide. This is due to the coldness of high altitudes. The temperature falls about eight degrees Centigrade for the first 2000 meters (6560 feet) and then falls more rapidly the higher the aeroplane travels, so that, in winter at an altitude of 4000 to 6000 meters (13,000 to 20,000 feet) the temperature may be as low as 25° to 40° Centigrade. Under such conditions the working of the mechanical parts of the apparatus are greatly taxed and the failure of the shutter is a direct result of the cold. However, the cause is not, as sometimes assumed, the stiffening of the roller, but simply a freezing of the oil or fat with which the shutter is lubricated. For instance, I noticed in an English camera that even the shutter after descent did not work, and on taking the apparatus apart I found that the mechanism was covered with a yellow mass as hard as stone which after thawing out, proved to be a lubricating fat which let the shutter operate to perfection. I have repeatedly had this experience. Shutters operating perfectly on the ground fail in the air, and when warmer atmospheres are reached begin to perform again. Experiments with thin watch oil as lubricant lead to the same result, as nearly every lubricating oil or fat will freeze at these temperatures.

The best way to overcome this difficulty is to clean the shutter mechanism of all traces of oil and fat and then lubricate the frictional surfaces with a very thin layer of glycerine. Such shutters will operate even at the lowest temperatures. It is quite useless to attempt operation of the shutter simply by increasing the tension of the spring—this is one of the commonest means used by the aviator in his desperate attempt to make

## CAMERA CRAFT

the shutter work. The springs are delicate and the increased tension of the springs will only wear them out prematurely, and cause irregular running of the shutter which naturally will produce stripes on the negative.

The second failure is with the plate holder and the plate magazine. With the rapidity with which a picture must be taken from the flying aeroplane, it occurs frequently that an operation is forgotten and the plate jams, the amateur then uses force and the plate holder drops or the plate breaks. The modern plate magazines have been made so simple that it appears ever to be the fault of the photographer if something happens. Usually it is not the fault of the aviator photographer but of the assistant who loaded the camera. Many plates are not manufactured to the same thickness; some are thicker, some are thinner. If you force a thick plate in the thin plate holder it will break at the first change and prevent succeeding operation of the magazine; therefore, fill the plate holders only with plates which fit in easily. In changing plates try never to force the issue by mere strength, for you are dealing with a delicate instrument, like a compass and altitude indicator which refuse to serve when treated roughly.

Lastly, a few pointers regarding the pictures themselves. We frequently see pictures from low altitudes which are not clear and sharp. This brings up the question of the influence of the flying speed on the sharpness of the picture, which is a simple problem of physics. The indistinctness of the picture will become greater the lower the plane travels and the larger the focus of the camera. Hence, to determine the distinctness of the picture one must consider height of the aeroplane; and focus of the objective.

The measure for distinctness or indistinctness of the picture is the path which a point of the object travels during the time of exposure upon the plate. In order that a picture appear sharp this path cannot exceed a certain limit. As limit, we assume a length of 0.1 mm or 0.004 inches.

By taking this limiting value for the measure for sharpness and assuming an aeroplane traveling with a speed of 150 km. or 95 miles per hour, we come to the following table of necessary exposures. This table is interesting in many respects, we learn, for instance, that it is impossible to take sharp pictures, even under the best light conditions, from flying heights of 200 to 1000 meters (220-1100 yards) by using long focal objectives (50 cm to 120 cm or 20 to 50 inches). On the other hand the table likewise shows that from extreme heights with short focal objectives, the exposures can be made much longer than is usually assumed (1/200 sec.) and still sharp pictures be obtained, provided other contrary influences, as motor-vibrations, are eliminated.

In using the table it must be remembered that the given exposures are calculated for the longest time permissible and if the light conditions are favorable, naturally, a shorter exposure than that given in the table should be attempted.



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## EXPOSURE TABLE

Longest exposure permissible for obtaining sharp pictures from an aeroplane flying with a speed of 150 km. (95 miles) per hour.

Meters	Height feet	f-25 cm. (10 in.)	f-30 cm. (12 in.)	f-50 cm. (20 in.)	f-70 cm. (28 in.)	f-100 cm (39 in.)	f-120 cm. (47 in.)
200—	656	1/525	1/625	1/1050	1/1500	1/2100	1/2500
300—	985	1/350	1/425	1/700	1/1000	1/1400	1/1700
500—	1640	1/200	1/250	1/425	1/600	1/850	1/1000
700—	2296	1/150	1/175	1/300	1/425	1/600	1/700
1000—	3280	1/100	1/125	1/200	1/300	1/425	1/500
1500—	4920	1/70	1/85	1/140	1/200	1/275	1/325
2000—	6561	1/50	1/65	1/100	1/150	1/200	1/250
2500—	8201	1/40	1/50	1/85	1/125	1/175	1/200
3000—	9842	1/35	1/45	1/70	1/100	1/150	1/175
4000—	13123	1/25	1/30	1/50	1/75	1/100	1/125
5000—	16404	1/20	1/25	1/40	1/60	1/85	1/100

Experience shows that when photographing with an objective of 70 cm. (28 in.) below a height of 490 m. (1607 ft.) objects are indistinct and lack sharpness while the same holds true for a camera with objective of 25 cm. (10 inch) focus below an altitude of 69 m. (225 feet). Only from these heights and upward is it possible to obtain clear sharp pictures.

The Shutter speed, therefore, has even from a stationary aeroplane (head wind) a certain lower limit. The vibrations of the motor are transmitted to the photographer and hence to the camera. They differ in different makes of aeroplanes and depend upon the construction of the motor and its position. They prevent the camera from absolute rest at the moment of exposure and the shutter must work with great speed to eliminate these vibrations, otherwise, a distorted picture results.

Summarizing:—The aerial photographer should follow these rules:

**Before the Exposure**—Make sure that everything is in working order. Take off objective cover and see that no oil droplets are on the lens, adjust diaphragm, put on the light filter tightly, wind up the shutter, drop first plate in plate holder, stop the barograph and make note of the altitude.

**During Focusing**—See that no part of the aeroplane comes into the picture (wires and wings).

**On Exposure**:—Hold camera freely in your hands, do not rest the arms on parts of the aeroplane to avoid vibrations, release the shutter slowly and not impulsively as otherwise the camera may move.

**After Exposure**:—Change plates slowly and carefully, avoid haste, and prevent jamming.





NEW YORK CITY—(First Award)

DR. J. B. PARDOE

## Our February Competition

Once more the medal goes to New Jersey. Doctor J. B. Pardoe achieves the honor again and deservedly, every reader will concede. Not only has this splendid artist persistently contributed of his best to every month's collection but he has entered ten prints. He stinted neither in effort nor expense. The argument may be advanced that with so many chances his percentages are all in his favor. That is true and should lead to some deductions. The world does not measure our success except on the basis of goods delivered and there is no discount of credits or handicap for the man who delivers most. The opportunity was open for every contestant to enter as many prints and as fine work as he chose.

Doctor Pardoe showed he valued the honor and thought it worth all he gave toward getting it. In that he makes the honor greater and compliments us and himself.

If our readers, from the veriest tyro to the advanced pictorialist will only get all that is to be gotten from things of this sort, they will gain more than a medal or an award of whatever kind. Let no egotism or conceit inflate you to thinking you are above the influence which incentives give toward doing better. When a worker arrives at that point where he decides he is too good to find a stimulus to anything higher he is done, through, finished. There are a hundred promising and aspiring newcomers climbing to crowd them back and out whose impulse is gotten by the very means the aristocrat holds in contempt.

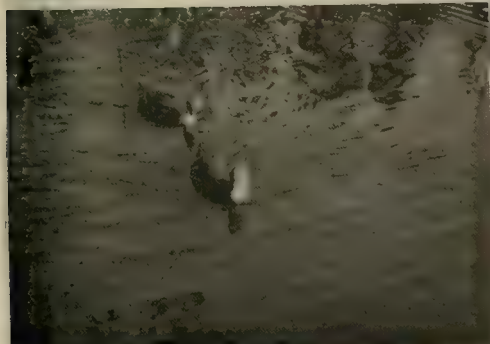
Furthermore, there should be no diffidence about submitting pictures in this competition. The best one wins but our judges are picked from three widely differing branches of photographic activities and their rounded opinion frequently is widely divergent from the set judgment of Salon Juries. One of the Camera Craft awards went to a young man who wrote us that it was won with a print made from a negative taken during the first month of his experience with cameras. Was it an accident?

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**Second**

P. W. MacFarlane



**Fourth**

Doctor K. Koike

## February Awards.



**Third**

La Vell Cooley



**Fifth**

S. Horino

Perhaps, and perhaps not. A masterpiece is measured by its merits not the means of its production. Then, too, beginners often have a keener eye, a fresher viewpoint, and not infrequently they come to photography with an artistic sense and a knowledge of art quite as rounded and complete, if less articulate, as that of the Salonist.

Come on with your pictures. We want to see more of them and get the pleasure of watching your improvement from month to month.

## Contributors to the February Competition

Walter Birdsall  
 Erskine Baker  
 Dr. Henry Barr  
 John Wood Caldwell  
 Lavell Cooley  
 Edward E. Doane  
 Dr. A. P. D'Ambra  
 J. H. Downey  
 C. Duval  
 Mrs. C. B. Fletcher  
 E. Glaser  
 S. Horino  
 H. Kessler  
 Dr. K. Koike  
 I. Matsushita

Paul W. MacFarlane  
 Louis R. Murray  
 Dr. J. B. Pardoe  
 G. A. Peake  
 Charles M. Pease  
 F. L. Plunkett  
 A. E. Rutenbeck  
 Mrs. I. L. Rice  
 Valentino Sarra  
 Henry Sill  
 Dr. Max Thorek  
 Mrs. L. C. Wolf  
 Leroy Whittaker  
 F. M. Whitworth  
 T. M. Waumsley



# CAMERA CRAFT

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## On Talking Shop

The other day one photographer invited another to a meeting of the Association of Photographers and the refusal was couched in somewhat this way:—

“When I close the studio for the day I am through with that and I do not care to talk shop or hear shop in the evening.”

It is too much the thing to speak thus contemptuously of shop and of talking shop. The stigmatizing of the phrase came in a time when to be a gentleman required that the male be a useless loafer and the female (to be a lady) a wasteful parasite. In that period it was considered more disgraceful to earn a livelihood than to acclaim rights of primo-geniture. Morals were bourgeois and lily white hands and flippant talk the showings of gentility. All gone, thank God, all gone.

Idlers there be but wise men call them bums. Sirs and Ladies have their occupations, tradesmen have achieved titles, noblemen have risen from forges—why not?—a Divinity came from the Manger. It may be the affectation of nitwits to hold shop in contempt and to abhor shop talk but the best people are doing it—talking shop when opportunity offers and they feel so inclined.

I love to hear men talk shop. They are full of their subject, they know whereof they speak, they tell me things or listen attentively when I tell them of my subject, they improve from talking and listening, and they build me up by teaching me and letting me speak.

I love to talk shop. Speaking at all, it is best that I speak of the things that occupy my life. On these topics I can speak with certainty, assurance, authority. Qualifying to these I take my place among men who know how to and who do things.

Deep within me is a hope to be considered gentle bred in thought and action but if refraining from talking shop, living shop, fulfilling shop, be the price of gentility, Lord let me be something. Consider me plebian, vulgar, stupid, but let me be busy and useful.



## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

### The Objects and Functions of the Association

Even our most loyal members may at some time ask just what is being done for them which they could not independently and individually do for themselves. The Association cannot hope to do for anyone those things which he can do best: It cannot supply energy, enterprise, or business ability, but it can open up the ways and means whereby these may be cultivated or acquired, and it can produce conditions whereby the good qualities named shall net the utmost in profit and success.

Just what this organization has been doing, is doing and proposes to do, more and more, may best be gathered from what Doctor Frank Digman of the La Salle Extension University laid down as essential functions of Trade Associations in general.

1st. National Legislation. There are still a few things which photographers as a body have a right to growl about. It is only through organized effort—through a body representing the majority of a trade or profession that such things can be amended.

2nd. Statistics. The gathering of statistics within any trade or profession comes rightly within the scope of the Secretary's office of an organization, but care must be taken in their use by the members, as the government will not stand for such things as fixed prices, nor is it permitted to give out the names of those who have supplied figures, etc.

3rd. Simplification and Standardization. We have standard sizes of plates and paper, but we have no standards as to speed of plates—unless we except the Hurter & Driffield standards which are not universally used in this country. We have no standards in grades and speeds of sensitized paper. Whether our association can ever get anywhere in such matters is not for us to say.

4th. Study of Cost Accounts. Here we

have a subject which has been agitating the minds of many of our leaders. We are getting nearer to a solution of this rather intricate subject but it is a matter which is worthy of the best efforts of the P. A. of A.

5th. Credits and Collections. Here, of course, where the dealings of individual photographers are for small amounts, it is possibly not wise to try to establish any system by which credit information can be given to members. The manufacturer and dealer members of the association, however, are naturally interested but it is a matter for their own exploitation rather than for the Association.

6th. Insurance. In years past, this subject used to be brought up frequently at the annual gatherings. The Secretary's office, perhaps, might find it worth while to compile figures, as it is notorious that, for instance, the matter of negatives is always an occasion for disputes between studio owners and insurance adjusters.

7th. Traffic and Transportation. This, really is a matter of little importance to our members, but in some organizations is of material weight. Photographers do not ship out goods in large quantities.

8th. Trade Disputes and Trade Ethics. Here are matters which are of real importance, though whether it is quite within the province of the P. A. of A. to interfere in local arguments or disputes, may be a question. We have a Code of Ethics and every member subscribes to them and is supposed to live up to them. After all, what is the use of a Code unless it is enforced? Our Code has sometimes been questioned, but it does really cover the field.

9th. Employees' Relations. And this means, too, the training we give our employees. The Winona Summer School has made a splendid beginning in this respect and is doing a great work. But every member who employs help should take it

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on himself to see that what he knows, he also imparts to those who work for him. The photographers of tomorrow are the employees of today. This is an activity that we can well give serious consideration to.

10th. General Publicity. Here we have fallen down. Photography is suffering because of the lack of unity among members of the craft and the public somehow senses it and is not taking photography seriously enough. Some year or two ago an effort was made to get together a fund for a big national campaign, but it seems to have been lost in the shuffle. Here then is an activity which every member should get behind. We must somehow sell photography to the big public and keep selling it.

11th. Commercial Investigation. This is the study of ways of reaching the public, the study of public demand. It goes together with General Publicity and is one

of the biggest needs of the profession today.

12th. Technical Investigations. New ways of doing things photographically, new apparatus, new methods, etc., should be studied by competent persons and their findings passed on to the members. The Winona School offers an opportunity for this.

13th. Keeping in touch with your Government. The Government puts certain restrictions on individuals and on organizations but these are not intended to be hostile. It is incumbent for each of us to know what we can do lawfully and what not. Then again, it is necessary to fight for certain privileges, such as parcel post rights, which we gained this past year, or the elimination of the nuisance taxes on materials. Such matters can only be done through united effort and it is for such matters that the P. A. of A. exists in large measure.



### ✦ Master Photo Finishers of America ✦

Harry S. Kidwell, President.....	217 N. Wells St., Chicago, Ill.
Guy A. Bingham, Executive Manager.....	Box 1020, 100 W. State St., Rockford, Ill.
F. W. Barta, Treasurer.....	318 W. Washington Blvd., Chicago, Ill.

#### Vice-Presidents

New England States: A. E. Block.....	27 Von Hillern St., Dorchester, Mass.
Northwestern States: Maurice Anderson.....	111 Cherry St., Seattle, Wash.
Canada: W. A. Taylor.....	274 Carlton St., Winnipeg, Man., Canada
Mid-eastern States: E. H. Brunner.....	12329 Superior Ave., Cleveland, Ohio
Central States: Theo. Zercher.....	117 E. 6th St., Topeka, Kans.
New Jersey—N. Y. C.: J. G. Taylor.....	24 E. 23rd St., New York City
Southwestern States: W. F. Warren.....	524 "F" St., San Diego, Calif.
Southeastern States: A. A. Odom.....	Southeastern Life Bldg., Greenville, S. C.
South-central States: J. W. Taylor.....	P. O. Box 22, Little Rock, Ark.
North-central States: David S. Merriam.....	1006 Lyndale Ave. N., Minneapolis, Minn.

Mid-eastern States: E. H. Brunner.....

Central States: Theo. Zercher.....

New Jersey—N. Y. C.: J. G. Taylor.....

Southwestern States: W. F. Warren.....

Southeastern States: A. A. Odom.....

South-central States: J. W. Taylor.....

North-central States: David S. Merriam.....

### Detroit Convention Echoes from New England By An "Unknown"

Who sang rotten?

The banquet was a "rip snorter" with everybody happy, particularly the fellows at the tables nearest the platform.

Carhart was just like the month of March. He came in like a lion and went out like a lamb. By the way, who saw the boy from Rochester?

"I knew all about it," says Cunningham. "S—he was a good dancer though."

They all filed in very quietly. Suddenly one of the members of the party asked in a loud voice, "What is the name of this place?" "Speak easy," said Pop. A good time was had by all.

Chicago's Pup got an awful kick in the slats while running the field in 332. Not

a yelp. He won the way into the hearts of all the boys.

There was a very noticeable mistake in the printing of the program for the convention. The "Open Forum" should read "The Vacant Chair" conducted by Fred Fountain.

Did you notice the way those boys did mix the minute they arrived? Horsethief Jones and the Deacon started mixing on the train before they arrived.

For a "two faced" talker, our friend from California impressed us with his sincerity. He talked in a language we all understood. If a man like him could deliver his message in person to all the Finishers in the U. S. there would be fewer problems to solve.

Going to a Convention is a great education. Who ever knew that those piles of



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greenish looking stuff laying along the railroad tracks were piles of copper bark taken from the copper trees of Michigan?

And who ever learned that in Wisconsin they have very dry soil. In order to grow potatoes, they have to plant a row of onions along side. When the onions grow up, they bring tears to the eyes of the potatoes, making them self-irrigating.

There are rumors that the New England bunch engaged only half as many beds as there were members of their party. On interviewing Mr. Block we got the information that no more than half of the party slept at any time, but he refused to comment on the above rumors. (Hotel Statler please note.)

### Read and Ponder

Twenty-four hour service for the winter season.

Fifty per cent discount to dealers and agents.

One is a business principle, the other a detriment, both are possibilities. What have you done to obtain or to thwart either of them?

Those enlisted in our membership have accomplished a vast, but as yet concealed, improvement towards enabling a sound business to become advanced to the front ranks of the commercial rating of industry. Those who have withheld their applications and affiliation have not only shirked a duty but have hampered their own progress, details of which were revealed at the Annual Convention of the Photo Finishers' Association of America, held at Detroit, early this month.

Associations cannot exist without the personal support as well as the financial support of its members. No one who has attended a meeting has left the assembly without gaining a new point or having met on a friendly basis, one of his competitors. You may hold a business friendship on a competitive basis far more easily than you can create an enemy of him by unjustified criticism, and, after all, there are really no secrets in this photo finishing business of ours. Somewhere, some one is turning out the better grade of work and is using either par or better methods than you employ. Why not learn what these are? Can you do it by secreting your ideas? The future of a photographic finishing business

has not as yet been fathomed. What are you doing to develop it? Developing pictures? Let us get together on November 19th and show our appreciation of the two above gentlemen's efforts in our own behalf as well as their own by attending this meeting full hearted and be ready to accept or reject the convention reports and thus develop new ideas of our own if the submitted ones do not suit, and remain in the race of the profession.

### Our New President

After two successful and strenuous years of Paul Burgess as Association President it was not an easy matter for the Detroit Convention to choose a man who could hope to take his place. In fact the Association had no one just like Burgess that could be chosen. But there were many real men of intelligence among the membership, who under the responsibilities of the President's office could be certain to deliver. Not exactly in Paul's way, but deliver just the same.

The man chosen from the field was Harry S. Kidwell, President of the Master Photo Finishers of Chicago since its inception as an organized group of Photo Finishers, five or six years back. In nominating Mr. Kidwell for the task of leading our two year old Association on its way, the committee had in mind the many good qualities of many good men whom our work has developed in every corner of the country. But in Harry Kidwell they found that added quality which comes only from a long experience and a completely successful experience in overcoming the evils against which our Association is working. We mean a balance of judgment for directing the work of the Association, backed up by the proof of past experience.

Our new President starts with as great a personal knowledge of the Association fields and the proven members in their fields, as would be with any member with the possible exception of the two officers and one committee-man who have undertaken the heavy load of national work to date. He is a man well liked and a fellow whom men like to slap on the back. He has a quiet tactful way of differing with your judgment without giving you a verbal upper-cut. He has the stage presence, so necessary for our President,

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when acting as Chairman at Convention sessions. He is a convincing speaker, exaggerating neither for or against the point in question. A real combination of Presidential qualities indeed.

With the details of Association management vested this year with the Executive Manager's office, it leaves our President free to make the most of his time on the really heavy work and decisions before us. If you don't know of Harry S. Kidwell's really sterling qualities now, you will by Convention time in 1926. Mark our words.

### IN THE MEANTIME SUPPORT HIS EFFORTS

#### The Cause Do Move

On November 12th of last year the Photo Finishers of Great Britain met at the Holborn Restaurant, London, and under direction of the Photographic Dealers' Association formed an Association of their own. This is great news. It shows that the need of an association for every industry is imperative in every country.

The significant factor will be likely to be overlooked and that is that the Photographic Dealers' Association sponsored the movement. What better proof could be given that associations are good and profitable. The shrewd business men having such an organization and finding it makes for better conditions and more gain seek to put their customers on a basis which shall increase the consumption of material, cause a growth of business, and beget greater profits. The dealer thrives when the consumer prospers.

Mr. Arthur Brooks, Editor of The Photographic Dealer on the above occasion said he had been struck by the wonderful progress made by the Photo Finishers' Association in America, and commented on the success of the Detroit convention.

We strongly urge every enterprising Photo Finisher in and out of the Association to read pages 476-478 of the Photographic Dealer, published at Sicilian House, Southampton Row, London, W. C. 1, England.

LET YOUR BRITISH BROTHERS  
HEAR FROM YOU

#### Standing Committees

##### Master Photo Finishers of America For the Year 1926

As appointed by President Harry S. Kidwell of Chicago on November 14, 1925.

##### Publicity Committee

E. M. Reedy, Chairman, 2724 University Ave., S. E. Minneapolis, Minn.; John J. Alves, 14 Stors Ave., Braintree, Mass.; O. C. Hansen, 1122 Howard St., San Francisco, Calif.; E. H. Brunner, 12329 Superior Ave., Cleveland, Ohio; J. C. Lane, 2925 W. Lake St., Chicago, Ill.

##### Committee on Statistics

Wm. J. Meuer, 212 State St., Madison, Wis.; George W. Cullen, 363 Clifton Ave., Newark, N. J.; S. C. Atkinson, 1924 Rose Street, Regina, Sask, Canada; Cedric D. Chase, 53 Moody St., Waltham, Mass.; Glen M. Dye, 1006 Lyndale Blvd., Minneapolis, Minn.

##### Committee on Postal Revision

O. P. Sell, Sell Bros., Delaware, Ohio; William H. Eichner, 1210 "G" St., N. W., Washington, D. C.; Carl D. Lieber, 24 W. Washington St., Indianapolis, Ind.; G. J. Hensel, Hensel Photo Laboratories, Scranton, Pa.; A. J. Cunningham, Deveraux Block, Utica, N. Y.

##### Slogan Committee

C. P. Phillips, 12692 Woodward Ave., Detroit, Mich.; T. R. Phillips, Phillips Drug Co., Washington, Iowa; S. U. Bunnell, 414 E. Street, San Diego, Calif.; Carl D. Newton, Fox Company, San Antonio, Texas; Lee E. Paulmann, 21 Maple St., Bristol, Conn.

##### Technical Research Committee

C. H. Rise, Rapid City, S. D.; W. J. Koch, 535 Penn. Ave., Pittsburgh, Pa.; A. E. Block, 669 E. Broadway, South Boston, Mass.; H. D. Carhart, 297 South Ave., Rochester, N. Y.; H. E. Woolever, Woollever's, Ltd., Niagara Falls, Ont., Canada.

##### Organization Extension

C. O. Towles, 318 Main St., Kalamazoo, Mich.; W. H. Boyles, Box 1283, Atlanta, Ga.; Edwin E. Mayer, 181 Ella St., Portland, Ore.; Geo. E. Phillips, 36 W. Sixth St., Allentown, Pa.; E. L. Hurlburt, 315 St. Louis St., Springfield, Mo.

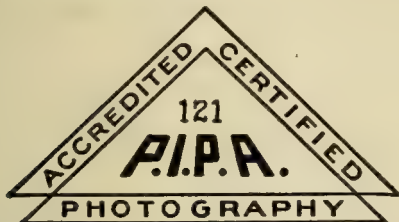
THESE ARE THE MEN  
BACK THEM—HELP THEM



## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

### Our Insignia



We have an impressive and expressive seal and now every member of the P. I. P. A. shall have something to show in his window, showcase, and studio which shall convey to the public that when men unite for their own betterment, with honorable resolves to deal fairly by one another, they generally are impelled to bind themselves to give better service and products to the consumer.

Pursuant of this the Resolutions Committee at the last convention decided to devise an insignia that should carry to all a sense of what the P. I. P. A. proposes to exact of its members and to give to the people who constitute their clientele. Due to the enthusiasm and clear logic of Mr. J. H. Gensler, the chairman of this committee, doubters were convinced and objectors won over.

The resolution as passed reads as follows, with this further introduction: The membership in the United States Chamber of Commerce carries with it a standing and prerogatives not to be gotten in any other way. The photographic industries are national, international, world-wide, and its branches are closely interwoven. Even now matters of the most vital importance to us are being considered in Washington and it is well that we add to our inalienable right as American Citizens to speak in our own behalf before its legislators that we shall provide ourselves with the right to appear before and among the big men in business and voice our needs and rights there.

**RESOLVED:** That the officers of the P. I. P. A. be authorized to organize an interlocking photographic service association within this organization, including three divisions, namely: Portrait, Commercial, and Photo Finishing; the members of which shall subscribe to certain rules governing sales service and quality standards.

Such organization to be international in scope and to compass a plan of co-operative advertising similar to that employed by the Florists and other organizations of like character, thereby inducing the public to look for certain standards of photographic service from the members thereof.

**FIRST:** That such members shall be required to qualify by a membership stating name and location; and shall be active members of the Pacific International Photographers' Association qualified, by rating given by the Board of Standardization, to give standard photographic service in any or all of the designated branches, and shall subscribe to, and agree to live up to and accept in full, the Code of Ethics of the P. I. P. A. and be entitled to use and display this certificate as accredited and certified photographers.

Such certificate to be copyrighted and issued to the member; but may be recalled upon non-payment of P. I. P. A. dues or a violation of the Code of Ethics, or failure to maintain a proper standard of quality.

**SECOND:** That a suitable copyrighted emblem or trade mark be ordered and furnished the members of this interlocking photographic service organization, to be used on their products or in any advertising, personal or co-operative, employed by them.

**THIRD:** That it be recommended that the P. I. P. A. take a membership in the U. S. Chamber of Commerce.





YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

#### Carl Oswald

The reader has probably read Mr. Oswald's verses with pleasure before reaching these pages. Most of you know the gentleman. If some there be who do not let me introduce a young man of ability and talent who brings to the commercial field a rare equipment of finer sentiment and sensibility.

We met him first at a Convention and have tried to keep in touch with him since, but as always, the Will-O-The-Wisp-like idiosyncrasies of genius enable us at best to hear from him at protracted intervals and from widely differing points of the compass.

It is as representative of the Ilex Company that he will be recalled. He is still selling lenses. He knows lenses, can tell about them so that one can understand, and the number of high-grade objectives he has sold, if measured by the sum total of their focal length would enable one to take the sharpest, flattest fielded view of Betelgeuse.

#### J. A. Juleen of Everett

That enthusiastic Association Member J. A. Juleen is spreading out these days. We learn from the Everett Daily Herald that he has recently completed extensive improvements and alterations in his plant and that it now ranks as one of the "Best equipped west of the Mississippi River." More luck to him. Luck is a small element in success, however, and Mr. Juleen might tell us that much hard work, enterprise, and courage lie back of his rise.

*To realize the reason why you should be modest consider that the fellow whom you hold so contemptuously your inferior is the measure of your comparative worth to your superior.*

#### Jackie Young

He doesn't mean much to photographers at large but runs high in this office. A boy in years, he had the gameness to trek up into the tall timbers where he worked with his hands doing a man's work to build up his body and purse toward fittingly pursuing his education at college. That is an example for men and women in the photographic or any other profession. We like preserving such noble personages in our columns.

#### The Photo Finishers of Northern California

On the 23rd all and sundry of this branch of the Master Photo Finishers of America took auto, train, bus, or whatever and went to San Jose to bring the cause to the very doors and into the very homes of such as might feel too remote, or strange, or hesitant. The affair took place too late to detail in this issue as we had already gone to press and this bit is being squeezed into the locked forms by a magic compression known only to printers of magazines and editors thereof. Barring accidents and postponements, we might as well say even thus in advance that the event was a "Huge Success and a Good Time Was Had By All." The big thing, however is that this journeying to other places is what shall eventually make the Association One Hundred Per Cent strong.

#### Our Heartfelt Thanks

To the 380 and more kind friends who have remembered us this Christmas with beautiful cards, many made by hand, and with the sort of letters that cheer, we offer this as our best possible way of acknowledgment and thanks. The owner, the editor and the staff join in hoping every good wish may come true and while

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staying with us, potent, may also revert to the well-wishers.

### A Scotch Christmas Card

Our dear friend E. J. McCullagh who sounds Scautch, sent us a particularly sweet card for the holidays. It pictured a hielander in kilts and a' drinking Horlick's Milk or something from a goblet. Inside was a story about a Scotchman that we enjoyed but could not connect with ourselves. We never drink Horlick's Milk. Scotchmen will scorn the imputation, whatever it be, and E. J. with his Mac contracted to Mc, and I, who am almost one of the Clan MacDonald and should be if fate had not willed my descendancy from another people and my birth in these United States, can afford to joke about the Scautch. In our day and time the very word hath a thirsty sound and we can get the scent of good smoke only from wetted embers or a house afire that has been put out.

### Friends Honored by the Royal

Our own H. D'Arcy Power, connected by business and dear by personal association, and our remoter and less personally known friend A. Swan Watson of Edinburgh have been made Fellows, and that no less beloved stranger A. T. Mole has been raised to Associate. This information is mentioned here, not as selected from the general report of honors conferred but as having come to our desk at first hand. As we took occasion to write each correspondent, the Royal Photographic Society honors and does itself honor in its perspicacity and discrimination.

### Herbert C. McKay

Herbert C. McKay, Director of the New York Institute of Photography and well known writer upon the technique of motion photography has been made an Associate of the Royal Photographic Society of Great Britain in recognition of his contributions to the literature of cinematography.

### Oakland Photographers' Meeting

This is what the notice said:—"Duck Dinner! Duck Dinner!" Notice it said it twice and with exclamation points. Well it might, for Duck Dinners are epicurean delights that attract. "Seven P. M. Jan-

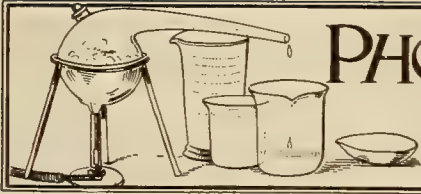
uary 14th at Bill Blewett's Home. This dinner is for members only and Bill shot every duck himself especially for this meeting."

Good old Bill. Ducks from away up Colusa way. And Bill lives right within a stone's throw of Lake Merritt and the nights are dark and propitious, yet he went away up to Colusa to get these ducks for us just to make it all legal and everything. They were good ducks, small, plump as tame woodcocks and cooked by hand with dressing and jelly and mashed potatoes and green peas and all the trimmings by the charming hostess helped by Mrs. Bird. Can you envision that meeting? By eight o'clock we were annointed to the eyebrows with rich, unctuous duck gravy. By nine we sat back and puffed on long, slender cigars with the air of kings, and business was transacted with good-will and precision.

This was Bill's first meeting in his new dignity as President and he demeaned himself with dignity and efficiency. Much was done, more planned, and the year's work outlined. It was decided that there should be a different entertainment committee of two for every meeting, whose duty is to be that of getting up the entire program. Such an arrangement is certain to provide variety and interest. A membership and attendance committee was created, and all the old business was cleared away.

Brother Derbfuss assured us all that he had to hear Sousa. There was no doubting him for he insisted with tireless iteration that he was compelled to go to hear Sousa. So he left when the duck was consumed and we saw no more of him that evening. R. B. Bird, who is perpetual Secretary or ought to be, did some remarkable stunts with the Blewett Radio. He did things no man would dare risk with his own, and he did them effectually. There had been static and birdies and distortion. After five minutes monkeying with the connections and hookups there wasn't a sound and only one bird.

On adjourning the members went in a body to see the preview of the Kelly Artie Movies at the Piedmont Theater, the maker of which reel is an Oakland Photographer.



# PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

## Some Limitations of Commercial Photography

(Continued from January Issue)

Bear, racoon, skunk, wolf and coney are nearly always dark, and the last is subject to the same objections as seal. There are two dark furs which may be used in photographs without much difficulty, namely astrakhan (or Persian paw) and poney skin. These show a great deal of detail, and this can be made the most of by lighting carefully, and emphasized by the retoucher, who must be an artist. It is not enough to put such work in the hands of the smoother, the young lady who brings all surfaces to one level smooth waxiness.

The best furs for photographing for advertising purposes are sable, mink, ermine, fox (of all shades) marmot, musquash (another and prettier name for musk rat), beaver, golden seal, otter, mole, rabbit, Belgian hare, and squirrel. Of course, the skins of many other animals find their way into the fur market, but they are not always correctly labelled. Snow leopard is a beautiful fur and a good photograph could not be equalled by any drawing; but it is very rare and not an article of everyday commercial use. Furs in general should be attempted with the greatest caution. The advertiser must be consulted and his requirements noted. If this were more general and there was not so much cocksureness amongst its practitioners, photography would take a much more prominent place as a help in advertising, for its accuracy and fidelity cannot be approached by any draughtsman.

Lace is an article which can be photographed with ease if the design be broad and simple; but, if it be very fine and delicate, it can only be successfully reproduced when a fine screen is employed and a loaded art paper used. These con-

ditions are not so general in advertising as the more open screen and the coarser paper. Gladstone used to say that the greatest success was attained when the greatest number is catered for. When we propose to photograph anything for reproduction it is desirable that it should be suited to the printing of papers that have the largest circulation. If we examine the illustrations of dresses shown in the illustrated dailies we shall find very few which attempt to represent lace; when they do they are a failure.

The young or inexperienced photographer is sometimes approached by an advertising agent who informs him that he has a certain sale for good photographs of such things as garments, which show a great deal of lace. He is equally emphatic in his assurance that this particular photographer is quite the right man for the job. Of course he does not know anything about it, either of the difficulties of production nor of the restrictions of the market. The result is an expensive attempt to achieve the impossible. It always happens that this agent is also inexperienced; and it is as well to remember Abe Potash when he says that "back numbers always buys from back numbers." Inexperienced agents gravitate naturally towards inexperienced operators. The experienced agent of good standing—who is the only one worth risking anything with—does not call upon unknown photographers with fantastic proposals for their mutual benefit. We—the photographers—have to call upon him and he is usually a man with very decided views upon what can or cannot be done. If the photographer has any real practical proposal to put before him, he will listen attentively, and if there is anything in it he will be the first to see it. If a young man be wise he will not be offended if his suggestions



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do not meet with enthusiastic approval. The other man knows what has been done and he is very skeptical until he sees clearly that he has missed some valuable bit of knowledge. The writer recalls many instances when he has been given information of great value by some editor or managing artist. On one occasion an editor told him how to approach such exalted personages, what to do and what not to do. Only the most kindly motives could actuate such behavior, and the young man who is fortunate enough to meet such broadmindedness may esteem himself lucky. It is not common, as editors as a rule have not the time to expend themselves gratuitously upon juvenile assurance. It must not be assumed that the writer imagines he knows it all, that there is nothing new under the sun. He would particularly impress all young photographers with the wisdom of the Turkish saying that "the hind wheel may always go where the front wheel has been."—Robert Johnson.

### Developer for Tropical Climates

Writing to "Revue Francaise de Photographie," M. L. J. Bunel recommends a formula for a developer for use in hot countries where it is inadvisable to employ a developing solution containing alkali on account of the greater degree of swelling and softening of the gelatine. Moreover, M. Bunel strongly advises the avoidance of formaline in these circumstances. The developer, which is of the acid amidol type, is as follows:

Diamidophenol hydrochloride.....	5 gms.
Soda, sulphite, anhydrous.....	30 gms.
Potass. metabisulphite .....	10 gms.
Potass. bromide .....	5 gms.
Lactic acid .....	5 c.c.s.
Soda sulphate .....	100 gms.
Water, to make .....	1,000 c.c.s.

Development is rapid, and does not give perceptible fog. As a further safeguard, plates may be fixed in a fixing-hardening bath, but, in compounding this latter, M. Bunel does not find it necessary to use chrome alum in a greater proportion than  $1\frac{1}{2}$  per cent.

B. J.

### Pastel Printing Papers

The invention has for its object a photographic pigment paper giving a visible picture at the time of exposure, being de-

veloped without previous transfer and being capable of receiving and retaining, after development, powdered pigments of all colors.

The paper is manufactured by incorporating with a colloidal emulsion a temporary coloring matter serving as guide for developing. This coloring matter is permeable to light and dissolves easily in dilute acid, producing a gas which imparts to the gelatinous emulsion a spongy property, enabling it to retain powdered pigments which are ultimately applied to its surface.

The temporary coloring matter, which, to be permeable to light, must be of a blue color, is composed of silicate of aluminum and sodium and pentasulphide of sodium. This coloring matter is mixed with a certain quantity of a powdered inert white substances—for instance, sulphate of barium or kaolin—which, incorporated with the emulsion, prevents contraction or sinking of the moist emulsion after the disappearance of the blue coloring matter, so as to form, as it were, infinitesimal pillars and arches which, during the drying, maintain open the microscopic cavities produced by the disappearance of the coloring matter and the gaseous discharge.

In its manufacture a thickly sized paper is coated with an emulsion of gelatine, gum arabic, albumen, or a mixture of these, in which has been incorporated a certain quantity of powdered sulphate of barium or kaolin, together with silicate of aluminum and sodium and pentasulphide of sodium. This mixture is spread over the non-porous paper and is allowed to dry. When required for use, it is sensitized by means of an aqueous or aqueo-alcoholic solution of an alkaline bichromate. When again dry, the paper is exposed under a negative giving a visible image. After printing, the picture is developed in cold or hot water, then decolorized in dilute hydrochloric acid. Under the action of this bath, the blue coloring matter dissolves with liberation of gaseous sulphuretted hydrogen and sulphurous acid. This effervescence and the removal of the coloring compounds leaves the layer of colloidal emulsion in a spongy condition, so that, when again dried, it is capable of retaining any powdered pigment

applied to its surface. This pigment powder is retained in a selective manner owing to the varying porosity and roughness of the emulsion. The pigment, not being fixed by an adhesive, can be transferred by slight pressure on to a sheet of paper coated with an adhesive, or can be fixed on the original print similarly to fixing a charcoal drawing.

The improved paper has not only the advantage of allowing the exposure to be gauged by inspection, but further allows an easy transfer of the pigment image, which is particularly advantageous in color photography, by the superposition of three transferred images in red, yellow and blue.—Joseph Jules Charles Marie Sury, Wyneghem, Antwerp, Belgium.

## **Resino-Pigment Printing from Positives** No. 205,092 (October 6, 1922)

According to the invention, a method for making photographic prints by contact from a positive transparency, or from positive prints on thin paper of even texture, depends upon the pigmenting of an image in bichromated gelatine with a colored powder of resinous or butiminous nature, associated if desired with greasy materials.

A gelatine-coated paper of customary type, sensitized in a 3-5 per cent solution of potassium or ammonium bichromate, is dried in darkness, exposed under a positive transparency and treated in water of suitable temperature. In this treatment the unexposed gelatine absorbs water and becomes adhesive.

When a powdered pigment prepared as described below is brushed on the swelled image after having surface moisture removed, a picture is immediately obtained; and, if the exposure to light and the swelling in water have been correctly effected, a sharp image with full half-tones and details is obtained. The white portions may be washed by means of a hard brush and then the picture is dried. The stain caused by the bichromate solution may be removed by immersing the dried print in a 10 per cent sodium bisulphite solution, or weakened by soaking the print prior to pigmenting in a dilute solution of ammonia. After final washing and drying, the pigment may be fixed, if desired, by a weak solution of gelatine spread on the picture.

The pigment employed, which must be impervious to water, may consist of natural resinous or bituminous substances, e.g., dragon blood or bitumen, or of fused resins (colophony, shellac gum or dammar gum), preferably mixed with greasy material, such as stearine, and colored by means of tar colors. For example, a black pigment may be prepared as follows: To a mixture of colophony (100 parts by weight), dammar gum (100 parts), and stearic acid (2 parts), melted under moderate heat, very finely ground lamp-black (80 parts) is added. The cooled mass is then pulverized. A method which may be preferred is to mix the pigment with the resin when the latter is in solution. Such a method consists in dissolving colophony or shellac gum in alkali, with addition of alkaline stearate, mixing the solution with powdered pigment, and then precipitating the alkaline resinate or stearate with acid or alum, in the form of free resin or stearic acid, or of metallic resinsates or stearates. By such methods any color, including pure colors for three-color work, may be obtained.

Pictures thus obtained consist of a pigment which, adhering superficially, may easily be removed from the dry pictures by a scraper or a rubber eraser, or preferably from the wet pictures by a moist brush. The operator may thus easily modify the image produced.—Rudolfo Namias, Villaggio dei Giornalisti, Milan, Italy.

B. J. of P.

## **Red Chalk Tones**

Thanks to the inventor of the Carbro process it is now a very simple matter to produce these in actual carbon without reference to the weather and with all the more difficult parts of carbon printing, such as tissue drying and exposing, eliminated. Besides Carbro we have also the old process of uranium toning of bromides, a process no more difficult than sepia toning; but, unfortunately, very liable to a certain form of fading, if the surface be not protected by a coating of wax or varnish. Sepia-toned bromides may also be changed to an excellent red chalk color by toning in an ordinary gold and sulphocyanide bath or even by a plain solution of gold chloride applied with a tuft of cotton wool.

B. J. of P.



# THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

## Vigorous Bromoils From Weak or Under Developed Bromide Prints

By K. R. Sipple

During the past year the writer has made many good bromoils from bromide prints (on Wellington paper) which would have been hopeless if treated in the ordinary manner.

Some of these were properly exposed and developed, and were perfectly satisfactory if a straight bromide print were the thing aimed at. But they lacked the proper depth of reduced silver for the tanning of the gelatine.

Others were over-exposed and under-developed and suffered from this same lack of reduced silver.

Good bromoils may be made from this type of print, by treating them in the following manner:

Soak the fixed, washed and dried print for five minutes.

Bleach thoroughly in your favorite bleaching bath.

Wash in running water for fifteen minutes and redevelop in

Water .....	20 oz.
Sulphite of Soda.....	90 grs.
Amidol .....	15 grs.

Let development go as far as it will.

Wash again for fifteen minutes, or longer, and bleach again.

Wash until all traces of bleach are removed, and fix for two or three minutes in a 10 per cent plain hypo bath.

Another thorough washing finishes the operation. The print may then be inked up, or may be dried and resoaked and inked at some other time.

The theory of the process is quite simple, being on the same principle as the intensification of a negative.

The first bleaching tans the gelatine to some extent. The redevelopement replaces the metallic silver, but does not affect the gelatine in any way. The second bleach-

ing tans the gelatine still further and gives us a print which will ink up as easily and with as good contrast as would a strong bromide print which had received only one bleaching.

I do not mention temperature because each bromoil worker has his own ideas on that point. The temperature which gives you the desired result in straight bromoil work is the one to use with this modified process.

## Photographic Shutters

By R. L. McCalm

Photographic shutters are of two types: Inter-lens and Focal-plane. In this article, we shall consider only the Inter-lens type as it is more commonly used than the Focal-plane.

The Inter-lens shutter is just what the name implies; a shutter placed between the lens elements or "in-the-lens". They range from the simple T. I. B. (Time-Instantaneous-Bulb) to the complex two second to 1/3000 of a second shutter.

Shutter design has been one of the greatest problems of camera manufacturers. They realize that a shutter must be built to stand up under all sorts of abuse, must be strong and not subject to climatic conditions. These requirements are hard to meet as the limited room for the working parts of a shutter on a hand camera necessitate making those parts very small. If we had camera repairers in every village as we have watch repairers we need not worry about shutter troubles, but as such experts are few and far between, we must depend on sending our camera to the factory, which entails endless delay, correspondence and expense. All these considerations have led manufacturers to constantly improve their shutters.

The simple T. I. B. shutter gives little trouble except at sandy beaches or in very damp climates, where all delicate appar-



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atus is bound to suffer. But in this type of shutter we are limited to only one instantaneous speed, and that, as a rule a rather indefinite one.

The most common shutter fault is in the slower speeds. From 1/25 second down to 2 seconds our shutters fall down. This is due solely to the retarding device which may be a weight on a moving part of the shutter; a piston working in a cylinder or a train of gears governed by an escapement. This latter system has so far proven the best as it is less liable to become inoperative through dirt, temperature or wear.

The first pump controlled shutters had the cylinder on the outside, due to the fact that the cylinder was so large that it could not be placed inside. This shutter gave endless trouble as dirt and grit cut the piston, causing the slow speeds to speed up, as the air slid by the piston so much quicker. Then people were inclined to oil them, which caused the opposite effect, the oil gumming up and slowing up the shutter, sometimes to such an extent to cause it to stick open.

Our modern shutters are masterpieces of mechanical skill and construction, having been reduced to a minimum in size and weight; retarding devices placed inside; cable releases taking the place of rubber bulbs and tubing—which improvement removed the troublesome pump necessary in the air operated release.

In choosing a shutter considerable thought should be given to the work in hand, the capacity of the lens, and the kind of camera. The professional studio worker is not limited as to size or weight, but must have dependability and silence in his shutter operation. Nothing bothers the operator more than a noisy shutter or one which might stick at a critical moment. This fact can be appreciated in child photography in the studio, where the slightest shutter "click" may spoil a wonderful pose by attracting the attention of the subject to the camera.

A large number of speeds is not desirable, nor necessary in a studio shutter as they are never used. Time, Bulb and an instantaneous speed of about 1/5 of a second are sufficient to cover all conditions of studio light and subject motion.

For the professional in the field, no

shutter can be too good or have too many speeds, as he must work under all kinds of conditions of light and subject. Money spared here is false economy, as re-sittings are hard to make (generally impossible in newspaper work), and every part of the field professional's apparatus should be and must be of the best from plate to lens.

Now for the Amateur—that ever-questioning, ever experimenting Amateur, to whom we owe, not only in photography but in all the Arts and Sciences, the enormous debt of the advancement, improvement, and development of his particular hobby. He is the one who wants to KNOW. In this advanced age of photography he is continually asking, "What lens shall I buy?" "What shutter?" "What size and what kind of camera?" "Roll film?" "Film-pack?" His questions have no end. He tells us, simply by his ignorance of what he wants, of our shortcomings in equipment and material which we have to offer him. We cannot tell him what he should have, because to do so would include at least six sizes of cameras with several lenses for each, with the attending equipment for each outfit plus five or six methods of doing his finishing. If he tells us that he wishes to photograph races, we can prescribe an outfit. If he wishes to confine his efforts to landscapes, we can prescribe an entirely different outfit. Consequently the Amateur's clamor for an all-purpose camera has led manufacturers to strive for a type that would meet as many requirements as possible.

To get back to our subject, the type of shutter to be chosen should fit the lens rather than the work to be done. Choose your lens to fit your work and your shutter to fit your lens. A very complex shutter working to 1/300 of a second would be no better on an R. R. lens than a T. I. B. shutter as the high speeds could not be used. Consequently a T. I. B. shutter would be about as useless on a high-speed anastigmat lens, as the full latitude of the lens could not be used.

The more speeds offered, the better, provided our lens is fast enough to accommodate them and we have any use for them.

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Don't worry about the accuracy of your shutter, the speed markings are only approximate anyway and if they WERE correct at the factory, the chances are that after a short time in use they will be considerably slower or faster than the indexes state. Just get used to the shutter you have and do not consider the speed markings as fractions of a second but just as numbers to be remembered in taking pictures under certain conditions of subject motion.


I often have an Amateur come to me and tell me his 1/25 is way off and he would like to have it properly "timed". While I am equipped to test the accuracy of his shutter and also to "time" it for him, I always advise against it unless, of course, the time is really "way off", either less than 1/50 or more than 1/10, which rarely is the case. Don't compare your shutter speeds with another shutter unless it is your own, in which case it is desirable to have all your shutters as near alike as possible. In making a comparison you will find that there are very few shutters that can be matched as to all their speeds.

Shutter trouble is caused mainly by one of two things—sand or dirt and tamper-

ing. We can eliminate the first by being careful not to allow dirt or sand to come in contact with the camera. Never lay your open camera on a dirt or sand pile. This advice may sound superfluous but it is my experience that it is done by at least five persons every day in my vicinity. I personally repair an average of ten shutters a day during the summer months and more than half of them are made inoperative by sand. Don't tamper with your shutter. It is more delicate than a watch and more difficult to put together than to take apart. The misplacement of one small screw or one spring will render your shutter useless until properly assembled by an expert. Trust your shutter only to a good expert on shutters or to the manufacturer. Don't oil any between-the-lens shutter. It will not work if oiled and the oil must be COMPLETELY and thoroughly removed before it can be put in adjustment.

**KEEP YOUR CAMERA CLEAN.  
WATCH OUT FOR SAND AND DIRT.**


Treat your shutter as you would your watch and it will serve you when you need it.



SALON WEEK  
IS COMING

# CLUB NOTES

EVERYPRINT  
A WINNER



### FORTHCOMING EXHIBITIONS FOR 1926

March 3rd to 31st, 1926—Portland Society of Art, 111 High Street, Portland, Maine. Closing date February 20, 1926.

March 13th to April 18th, 1926—Pittsburgh Salon. Closing date February 13th. Address P. F. Squier, 237 Avenue B. Westinghouse Plan, Pittsburgh, Pa.

April 5th to 17th, 1926—Third Annual Exhibition, Bridge of Allan and District Photographic Society. Address Miss M. Hughes, Exhibition Secretary, Rhualan, Bridge of Allan, Stirlingshire, Scotland. Closing date March 23rd, 1926.

April 9th to 18th, 1926—Hammersmith Hampshire House Photographic Society, Eleventh Annual Exhibition. Address J. Ainger Hall, Hon. Secretary, 14 Disraeli Gardens, Putney, London, S. W. 15. Closing date March 25th.

May 15th to 21st, 1926—Second Annual Exhibition Pictorial Photography, Seattle Camera Club. Dr. K. Koike, 422½ Main Street, Seattle, Washington. Closing date April 5th. Entry 75 cents.

June 7th to 19th, 1926—Second Australian Salon. Address The Secretary, Australian Salon of Photography, Box 298 F, G. P. O. Sydney, N. S. W., Australia. Closing date May 3rd.

#### Seattle Camera Club

This enterprising organization is primarily a Japanese Club but with a broadness of mind and a cosmopolitan spirit that might well be emulated it has taken

in several prominent American pictorialists as fully constituted members. Such inter-relationship of races proves with deeds that Art is world-wide and that Man is a brotherhood.

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Now comes the announcement that the S. C. C. is to hold its second annual exhibition on May 15th to 21, 1926 and we hope every Salon addict and a generous number of those who have been hanging back for some time will come forward with their best.

Doctor K. Koike, the Chairman, is not only a photographer of eminence and a scientist of note, but he is a gentleman by every conception of the term whom we esteem. Get your prints ready early and make them worthy.

### A Compliment from Chicago

Say, you fellows, back there where they play football in protozoic ooze and keep 80,000 people seated in the open under a four hour cloudburst, don't think that even the sweet assurance of your welcome can take the place of a personal letter now and then. It is too easy to have your editor run a nice notice like that in your December "Exposure" and make it do for all of you.

If you love me as much as you say write me a little now and then. Tell me what you are doing and why, in the name of all that's holy, you do it. Tell me about some of the evenings and whom you heckled since you shot your stuff at me. Maybe I have a really private, unofficial, and uneditorial interest in these things.

### Brooklyn Institute

Activities for the month of November, 1925. Mr. Arthur Muray has an exhibition of his work comprising 54 prints. Mostly portraits and figure studies. Of the portraits, No. 18 "My brother Nick" is probably the best, though No. 21 "Wm. A. Alcock" is excellent. No. 28 "The Spaniards," a man and woman dancing, is good composition. No. 30 "Miss Hurtz" is a striking portrait. No. 47 "Fear" well expressed. No. 48 "The Love Song" tells the story and No. 51 "Study of Hands" is the most taking throughout this good exhibition.

Miss Laufer and Mr. Zerbe have had the scheduled meetings of the classes.

Mr. Walter E. Owen and Mr. Louis Fleckenstein's one-man shows will follow in December and January.

Loan Exhibits of members work will be shown at Kodak Park Camera Club, Ro-

chester, in January, 1926. Wilkes Barre Camera Club, Wilkes Barre, Pa., February, 1926.

### The Cleveland Camera Club

The pregnant Muse of friend Hartman still infuses a literary spirit into the monthly Bulletin of this live group. We note with pleasure the fellowship that holds and is evinced in the donations of members to the club's equipment. Clifford Norton donates an enlarging easel and two print trimmers; Corliss, two side lights for dressing room; Bemis, two backgrounds for studio; Hartman, an 8x10 Camera for studio; Cook, a lantern slide box for a start towards a Club Slide Library, and Steinke, a portrait lens.

The Pictorial Photographers of San Francisco seem to have made a hit with these Cleveland enthusiasts and quoting their report we read—"The pictures of Louis A. Goetz and Anson Herrick were outstanding."

The events of the month are enumerated herewith and it should be known that throughout January the work of the Japanese Camera Club of Seattle was hung on the walls.

**Wednesday, January 6th:** George F. Bradley of the Templin-Bradley Company will take us on a tour through Europe. He has traveled extensively and has a fine lot of movies to show us.

**Wednesday, January 13th:** Annual Meeting and Election of Trustees and Officers. An important event. Every loyal Club Member must be present. Coffee and—served.

**Wednesday, January 20th:** Mr. F. Elliott of The Eastman Kodak Co., will be with us and fill the evening with things photographic. He is coming to us through the courtesy of the Eastman Company and Mr. C. F. Ames, their General Sales Manager. Bring the Ladies.

**Wednesday, January 27th:** Monthly Print Competition, Picture night, lantern slides, movies, stereos and famous paintings discussed. Coffee and—served.

### The New York Art Center

Our interest in this cultural institution began with our knowing the Pictorialists foregathered there, but deepened into a great respect when we learned of its many activities toward the betterment of taste



## CAMERA CRAFT

and opportunities it offered for artists in every line to meet and learn by assimilation.

Now comes to our desk a string of coupons to performances at the American Laboratory Theater. The name is rather formidable to us. It hath an analytic flavor and suggests dissections, mechanics, scientifics, whereas we love our art to be temperamental but the announcement reassures. Let us quote—

"The Art Center takes pleasure in introducing its members to the American Laboratory Theater. The purpose of this new theater is to develop a repertory company of American actors trained in the finest traditions and technique of the theater."

Further reading shows that this is not to be a fad affair for we note that Shakespeare's "Twelfth Night" is to be the opening attraction.

Luck to you, good friends, and though we cannot be with you in the flesh we shall project our better self eastward and be with you many an evening at 107 West 58th Street.

### California Camera Club

The walls were given over for the entire month of January to an exhibition of the prints of our good friend Louis F. Bucher of the Newark Camera Club. Louis almost made a member of us but when we came to his city he had evaded us and gone into the wilderness.

We note some new names at the heads of committees but the good work is carried on and shall be in good hands always, we are sure. Mr. P. D. Anderson is still serving on the Demonstration and he shows an activity simply astounding. Beginners' Nights will keep him busy.

Karl A. Baumgaertel conducts his "In Focus" columns with spirit and enterprise. He gives the readers of the View Finder a taste of newsy stuff that rounds out the little monthly to perfection.

Otherwise, there is a whist party, and (if the eternal sunshine of our glorious state and climate does not cease its eternalness, and it should rain) there is to be a hike to Round Top. We are not familiar with Round Top. It sounds like a good name for our bald pate but no clubs have taken to hiking that way. On January 26 a Dance is announced and as we shall have gone to press before the two last

events take place we speak of them in the future tense.

### Sierra Club Collection of Mountain Photographs

The collection of magnificent photographs which the Sierra Club has recently acquired was exhibited on December 12th for the first time at the annual reunion dinner at the Palace Hotel in San Francisco. Because of the fact that this collection has been made possible through the fund so generously contributed by Mrs. Morley, and also because her husband was especially interested in photographic art, the collection is to be called the "Frederick H. Morley Memorial."

These photographs are to be loaned for exhibition to educational institutions and public libraries throughout the State, and the only expense attached to the exhibit will be the transportation charges. Applications will be received by the secretary of the Club and exhibits arranged in the order of application. This is a wonderful opportunity for viewing some of the finest photographs in existence of the famous mountains of the world.

### A New Detroit Pictorial Society

Under name of The Pictorial Guild about a dozen of the best pictorialists of Detroit have organized and propose to carry on. The meeting place could not have been more happily selected, being a room in that temple of Art, the Bonstelle Playhouse.

Miss Jessie Bonstelle has always had so much faith in the artistic appeal of photography that she hung a Salon of Camera Work in the lobby of her theater for an entire week and featured it as part of the attraction. The building is one of the showplaces of America in more ways than one, being chronologically and architecturally legitimate old Oriental. It calls to the people of fine tastes with a voice as far reaching as that of the Muezzin from the tower.

We hope to get news from the new organization regularly and to be able to chronicle its achievements in this department.

Detroit is one of our great cities and numbers some eminent pictorialists among its residents. To have so important a center without a club was anomalous.

# NOTES & COMMENTS



## Hirsch and Kaye Add to Force

Ever on the lookout for new energy and talent this firm keeps up with its own growth and the progress of its business by annexing the best in men and things. The latest news tells of the connection of Mr. M. Galvin, formerly with Lasky and of Mr. Ignatius Healy who has been with the Bowman Drug Company since 1912. Both of these gentlemen are thoroughly grounded in the business and familiar with the fine trade, and both have endeared themselves to the photographic buyers by patient, intelligent, and helpful service.

## Gevaert Takes Over Chicago Branch

Due to the rapidly increasing demand for Gevaert products in the middle west and to render better service to dealers and consumers in that territory the home office of the above company have decided to take over the Chicago Branch Depot, formerly known as the George W. Mackness Company. The change took place on December first and Mr. Mackness will remain in charge.

A complete line and assortment will be stocked and promptness of delivery and a more effective contact between buyer and purveyor is assured.

## A Handy Thermometer

The C. P. Chemical Company of New York have put on the market a thermometer which should appeal to photographers. The scale is marked in large black numbers on a porcelain plate and the mercury has been replaced by a blue liquid which shows as a wide band. Both scale and spirit tube are enclosed in a hermetically sealed outer glass tube which is weighted at the lower end like a hydrometer. The degrees begin at 40 and end at 200 F which covers the photographers' needs and simplifies dark-room reading.

## A New Ansco Paper

The Cylko paper is now on the shelves of every live dealer and has had a welcome

from professional and amateur users that must be gratifying to the makers. The surface is of a silky sheen, a luster like moonlight on pearl, and may be had in white and buff.

## William Hammer Moves

The professional and amateur camerists who have found the service excellent in the shop of William O. Hammer have always been willing to climb a flight of steps in the rather dingy building at 35 Montgomery Street. In the new establishment at 153 Kearny Street, the Wiley B. Allen Building, everything is bright and modern and patrons may now take any one of several elevators which will shoot them to and from the floor on which Office 408 is situated.

## Joseph Schneider

We are indebted to Mr. Burleigh Brooks for an interesting bit of biography. It seems that the head of the Schneider Lens Factory was at one time City Alderman of Springfield, Ohio, and upon selling his American interests and returning to Germany, bought a lens establishment and installed American Efficiency Methods.

In a short time he succeeded in giving his objectives a place among the best. True to his Yankee training he has adopted intensive selling and aggressive advertising as part of the means toward greater and greater success.

## AnSCO Adds To Force

Further qualifying its growth on this coast Ansco has added C. K. Stowe to its selling staff and it is only fair to say that gentleman has made an enviable record in the short time since first assuming his duties. Ansco products are splendid material to sell, and it is said that people make beaten tracks to the doors of the makers of the best, whether in photographic materials or mousetraps, but a good salesman can wonderfully speed up the beating of that path.

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# CAMERA CRAFT



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703 Market Street

San Francisco, Calif.

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EVELYN M. BLACKMAN  
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# CAMERA CRAFT

## *A Photographic Monthly*

Entered at the Postoffice in San Francisco as Second-Class Matter  
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Japan		Squires, Bingham & Co., Shanghai
Malta		K. Kimbel, Yokohama
New Zealand		Do Agius Catania, 41 Sda. Reale, Valletta
Philippine Islands	{	Richard Hill, Matlock House, Devonport, Auckland
Scotland		Camera Supply Co. 110 Escolta
South Africa		D. Denniston, 118 Escolta
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		A. Goldie, P. O. Box 1594, Durban
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# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

FOUNDED MAY 1900

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MARCH, 1926

No. 3

## Monte Luke, Australian

An Artist Who Has Honored His Continent

By Sigismund Blumann



MR. MONTE LUKE

Being an amateur, the writer might be assumed to look with special favor on the pictorialists who work for love, assumedly, and for profit when it may be gotten surreptitiously. Now, the professional is supposed to be a mercenary soul who makes pictures only for pelf and derives his pleasure from profits, but it has come to evince itself to my consciousness that amateurs may be very sordid and professionals great idealists. In each case the self-satisfied, the greedy fail of their ends and the enthusiasts win.

Never having met Monte Luke my judgment, as in writing of other remotely situated masters, has had to be formed from a study of data and pictures. Lest the reader hastily form an opinion of the inadequacy of such material for a critical biography, let me remind him that the biographers of long dead men are remoter still from their subject and the times of which they treat and that it is quite possible to learn to know an artist from his works. My ideas of Dickens, and Thackeray, and Millais, and Mozart, and Shakespeare did not have to be revised by studying biographies after having been formed from their stories, pictures, plays. Mind may touch mind without the intervening material eye.

It is in this mood that I like to approach the subjects essayed. There is a zest to the thing and it is devoutly to be hoped some of the pleasure I get is successfully passed on to the readers.



AN AUSTRALIAN COROT

MONTE LUKE

## CAMERA CRAFT



JUST CHILD

MONTE LUKE

The men who through effort and talent have achieved deserve to be known and we who desire to know them are entitled to a more personal acquaintanceship than just their work affords. So to the matter in hand.

Our subject, then, was born at Victoria, Australia. His father was a prominent photographer of that city and somewhat to the paternal dismay the young son took to the drama and while still in his early 'teens joined a theatrical company and for ten years toured with some of the leading actors who visited his part of the world.



## CAMERA CRAFT



A PORTRAIT

MONTE LUKE

Environment has left its imprint, however, and ten years is a long time to be footloose for a man who wants a camera, a skylight, and faces and figures to play with. So we find him in the course of time associated with a prominent photographer in Sydney. The youngster had new ideas and boldly carried them out along broad lines, which making a popular appeal led to his appointment as official photographer of J. C. Williamson, Limited.

## CAMERA CRAFT



PORTRAIT

MONTE LUKE

Williamson is the big theatrical concern of Australia and in photographing the profession, association of both the camera and the stage became an asset. We have no knowledge of the number of years that this connection held, but eighteen months ago Mr. Luke entered business on his own account that he might have absolute freedom of expression and the fullness of what profits might accrue from his art and enterprise.

## CAMERA CRAFT



AN IMPRESSION

MONTE LUKE

Examples of his portraiture have been shown in all parts of the world and if they do not exemplify all the idealism and enthusiasm of the amateur with the added quality of mature and experienced professionalism, what better? His pictures have been hung at almost every great Salon and the reviewers have been a unit in their praise. The spirit that moves him is evinced in his membership in the Sydney Camera Circle, the Photographic Society of New South Wales, and the Australian Salon of Photography.

In a recent competition the Daily Telegraph awarded him the first prize of One Hundred Pounds. A distinction not to be treated lightly and an emolument not to be disdained. Master Bob Buckland is a boy, a pretty child, a prospective man of the type that has made England and her colonies great. The eyes of a dreamer, the back jaws of an indomitable fighter, the mouth of a poet, and the promise of a jowl that shall make him a delightful old Johnny Bull in the fullness of time. The picture tells a volume. It is a lyric portrait, a prophetic image. Done with a Camera, but, mind you, done by a master.

The acceptance of a standard of beauty is by no means unified or unanimous. Different men, different tastes: But in this we may all agree, Beauty exists and when a prophet arises to proclaim it, though we do not understand him, let us accept something on faith.





THE SERENADER

MONTE LUKE

## Economical Hints for the Photographer

By Kurt Jacobsohn, Berlin

"Necessity is the mother of invention" and it was the stringent economical conditions following the World War which forced the German photographer in those days to work most economically and to avoid even the slightest waste. He must use his materials to the utmost, and has originated a number of ways and means by which they are re-used. Some of these devices to save money may interest the American photographer, for they will aid him in reducing his materials account and in utilizing things which he is apt to throw away.

Old negatives and plates, which have become unfit for exposure, accumulate in every studio. In these there is great material value.

### Plates

Plates, which have become unfit for exposure, either by being stored too long or under improper conditions, or which have been accidentally spoiled by light, can by proper chemical treatment be recovered for use. The well-known photo-chemist, Lueppo-Cramer, has recently published a number of articles dealing with this subject. At first, he used parphenylendiamine in hydrochloric acid solution. This rejuvenating bath does not destroy or change the sensitiveness of the plate, but in practice has proved unsuitable of every type of emulsion. Accordingly, he has modified an older method which is extremely useful. The stock solution consists of:

## CAMERA CRAFT

Potassium bichromate .....	20 gm or 2/3 oz.
Water .....	1 liter or 1 quart
Sulfuric acid, conc. ....	40 cc or 1 4/10 oz. (11 dr.)

For use this solution is diluted with ten times its volume.

The plates are immersed in this bath for about 2 minutes, and afterwards washed with water for one hour. Even very foggy plates can be made useful again, although their sensitiveness will have decreased slightly.

### Negatives

Old negatives or plates which have been in a fixing bath should be entirely de-silvered, or freed from all silver. This is done by placing them into a reducer bath. The most advantageous reducer for this purpose is acid potassium permanganate. The plates and negatives thus freed from all silver still have their gelatine layer and form the starting point for several diapositive processes.

### Diapositive Processes

The de-silvered negatives are now used for diapositive processes and give results which cannot be distinguished from the more expensive Bromide or Chloride diapositives. One of the most economical methods is the so-called "kallitypy," which produces beautiful brown colored diapositives.

The first step is to bathe the negatives in a sensitizing bath, consisting of:

Water .....	100 cc or 3 4/10 oz.
Green Ammoniumferricitrate .....	25 gm or 1 1/2 oz.
Potassium oxalate .....	7 gm or .108 grains

After drying the plates are ready for exposure. The diapositives are exposed until the picture appears slightly brown in all its details and are then placed in a developer. The developer used for the production of BROWN shades consists of:

Water .....	100 cc or 3 4/10 oz.
Borax .....	8 gm or 123 grains
Silver nitrate .....	1.5 gm or 23 grains

to which is added ammonium hydroxide drop by drop until the precipitate first formed is again dissolved.

Platinum-like nuances are produced by:

Water .....	100 cc or 3 4/10 oz.
Silver nitrate .....	1.5 gm or 23 grains
Sodium citrate .....	20 gm or 300 grains

Ammonium hydroxide is added as described in the previous developer.

BLACK nuances are obtained by a developer consisting of:

Water .....	100 cc or 3 4/10 oz.
Silver nitrate .....	2 gm or 30 grains
Potassium oxalate .....	10 gm or 154 grains

Likewise ammonium hydroxide is added as described.

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BLUISH shades are finally obtained by developing in:

Water .....	100 cc or 3 4/10 oz.
Silver nitrate .....	2 gm or 30 grains
Potassium oxalate .....	20 gm or 300 grains

to which ammonium hydroxide is added as described.

These developers can be used repeatedly, and the process is, thus, extremely economical. After developing, the diapositives are placed in a fixing bath made up of a 1 or 2% solution of hypo, and afterwards well washed.

Another economical diapositive process in which the de-silvered negatives can be used to advantage is the "cyanotypy." There are two ways of sensitizing. Either bathe the plates to which the gelatine still adheres in a solution made by mixing equal parts of:

A. 9 % Potassium ferricyanide in water, and

B. 25% Green Ammonium ferricyanide in water.

(Then dry, copy, and fix in pure water); or as an alternative use glass plates from which the gelatine has been removed and sensitize the glass plates by a solution of:

Water .....	100 cc or 3 4/10 oz.
Gelatine .....	10 gm or 154 grains
Potassium ferricyanide solution (1:6) .....	15 cc or 1/2 oz.
Green Ammonium ferricyanide sol. (1:6)	15 cc or 1/2 oz.

I first dissolve the gelatine in the warm water, and then add under agitation the other two solutions. The warm solution is now poured upon the horizontal placed glass plates. This second process quickens the drying process. Either plate is now exposed until the picture appears in a strong blue. (Some say to expose until the picture changes to a negative; however, I found this unnecessary.) The blue diapositive is always quite thin, and in order to strengthen it, especially the shadows, I combine it with a second diapositive, printed upon a film. After the exposure the plates are fixed by washing in water, and the deep blue color can be intensified by placing the plate or film in a 5% solution of hydrochloric acid.

The blue color, familiar from the blue-prints, is not quite light proof and will in time bleach out. For this reason I am using either one of the following methods:

For BLACK pictures: the blue picture is bleached in a 5% ammonium hydroxide solution, and, after thoroughly washing, re-developed in a concentrated solution of tannic acid or gallic acid.

For BROWN shades the picture is bleached in 5% ammonium hydroxide solution and after thorough washing developed in a solution of:

Water .....	100 cc or 3 4/10 oz.
Borax .....	2 gm or 30 grains
Ammonium hydroxide .....	4 cc or 1 dram

and thoroughly washed and re-developed in a solution of 1% to 3% gallic acid.



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For PURPLISH BLACK shades the bleaching is done with 5% borax solution, and the re-developing in 3% tannic and 3% gallic acid.

For VIOLET nuances I use a bath of 5% lead acetate solution. This color is especially suitable for winter landscapes or moonlight scenes.

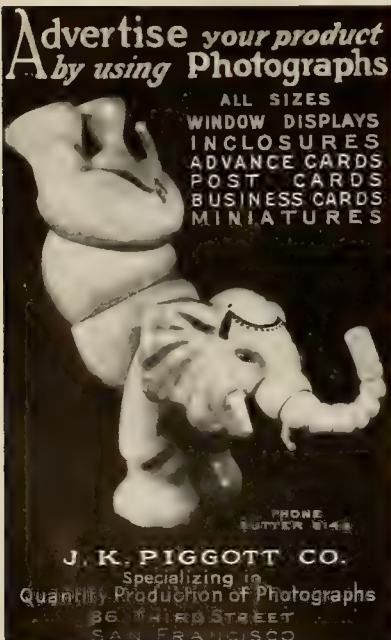
GREEN shades are produced by bathing in a solution of 5% ferrous sulfate (green vitriol), acidulated with sulfuric acid (1:150), until the desired shade has been produced.

REDDISH BROWN nuances, resembling the uranium tones, can be made by bleaching in a 6% sodium carbonate solution and re-developing in a saturated solution of gallic acid. After each bathing the plates must be thoroughly washed.

While some of the above methods have been used here and there for prints on paper, their use for transparent pictures has been entirely satisfactory in the author's experience. Some of the colors and shades produced are fully equal to any of the more expensive processes. Once tried out the methods are easy to work, and by multiple printing (one print on glass, the other print on film, and superimposed) excellent and novel effects in different colors may be produced in an extremely simple manner. Most of all, they offer a side-line to the aggressive photographer in using up otherwise worthless materials and utilizing them to their fullest extent.

## Photographers' Day at the Ad Club

By Ida M. Reed



Advertising men are notoriously hard boiled individuals. They are sophisticated to the n'th degree and they have to be shown. No stereotyped form of approach can break down the resistance of their experience. They are not inclined to give their time to abstractions and diversions when the allotted time is for business.

So when the San Francisco Ad Club devoted its weekly luncheon on February 3rd to the Commercial Photographers of their city and called it Photographers' Day, we are justified in believing that photography is accepted as allied to advertising as a brother science and art and not merely as an adopted, tolerated child.

The announcement said "Photographers' Day," the program was entirely devoted to the subject, and it was one of the best attended

## CAMERA CRAFT

luncheons of the year. The aftermath is one of increased interest on the part of advertising men, and of exhilarated enterprise on the part of photographers.

The point is that commercial picture makers have not sold their proposition as a whole but have been content to peddle their service as individuals. No big thing can be put over except in a big way and the way to sell pictures is to sell art: The way to sell photographs is to sell photography.

Ad men have used photographs and will use them but they are not to be supposed as giving their time to studying out what photographers can create for them along lines not dreamed of hitherto. It is up to the camera man to do the propagandizing for his profession. From a great field so created it is only a matter of follow-up to get, for each individual his share, and that share shall be larger than ever it could be by single action.

As Mr. Blumann, who was the speaker of the day, said, "You have used photographs when you had to, we want to show you how to demand more and more of photographers because you want to. To make you want more photographs because they convey the truth and carry a sense of conviction that cannot be resisted. A picture, however attractively drawn



*This gigantic photograph, 4 ft. x 6 ft., was snapped at 12:26 P. M. at the Advertising Club luncheon in the Ball Room of the Palace Hotel, was developed, enlarged and delivered by two Western Union messengers just 36 minutes later. From left to right at the head table: E. Schoenfeld, Cecil Blakemore, Ralph Young, Laurence B. Morton, J. K. Piggott, Gabriel Moulin, Olga Dahl, Louis Ireland, Community Chest Man, Sigismund Blumann, President Hal King, Lee Stoppel, Ida M. Reed, Hayden Lothers, Myron Wurts, Jr., R. J. Waters, W. W. Swadley, George W. Miller.*

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and colored only acts as an approach. It attracts and pleases, but it is in the degree in which it is made photographic that it carries weight. The photograph is an approach because it can please and attract, and it is a closer because it is the nearest to the thing itself."

Hooked to the luncheon were many attractions that carried out the scheme of the day. Every member of the Commercial Photographers' Association of San Francisco sat at the speakers' table, Piggot had samples of his quality production ad photos at every plate, a copy of Camera Craft was provided for each table and Morton and Company took a flash light of the gathering and at the close of Mr. Blumann's talk produced an enormous enlargement, dry and mounted. As proof of what the Commercial establishments can give in the way of quick service this was irrefutable.

The nature and quality of work and of service which Commercial Photographers are giving the Advertising profession was exemplified by the striking exhibits made by Lothers & Young, Gabriel Moulin, Morton & Company, R. J. Waters Company, Western Photo Company, Swadley, J. K. Piggott, Standard Photoprint, Myron C. Wurts, Jr., and this magazine with its board of advertising pages. The display not only brought honor to the makers but to the cause of Commercial Photography.

About the walls were boards showing the actual work of the local camera men and the reproductions as they were utilized in print. It was a wonderful show for the good it may do in other parts toward encouraging the profession to shout their abilities from the housetops. Anywhere, anytime, everywhere, always sell your business as a whole. Do not circumscribe your efforts to selling your photographs, it narrows the field. Sell photography.

---

## Some Epigrams of the Day

If pictures talk, this is our mighty chorus.

You can put a trunkful of samples in a neat portfolio of photographs.

There is nothing you want, need, and order that the Commercial Photographer cannot supply.

Pictures attract and the beauty of an artist's hand-work beguiles the senses, but a photograph convinces. It is the nearest to the thing itself.

Speaking of artists, every complete photographic establishment has an artist in connection, generally the photographer himself.

The up-to-date Commercial Photographer is a business man and trained in the advertising game. He speaks your language and knows your wants. He is one of you and one with you.



# Mount Rainier

By Dr. K. Koike

Illustrated by the Author



Mountaineers want to dominate nature, and are not satisfied unless they step on the tops of the mountain peaks, but I am content to look at Mount Rainier from the foot as an amateur pictorialist.

You know Mount Rainier as one of the national parks. It is located in the western part of the state of Washington and the pride of our charmed land. The mountain is not a part of the Cascade Range proper, but is about 12 miles west of the Cascade summit line, and is therefore entirely within the Pacific slope drainage system. The altitude, as determined by special measurement made in connection with the topographic surveys, is 14,408 feet. It is one of the highest mountains in the United States.

There is little doubt that at one time the peak was considerably higher than it is now, for the steeply dipping lava layers in its flanks point to a former summit that rose about 2,000 feet higher than the present one. A tremendous explosion or series of explosions probably carried away the entire top, truncating the volcano at four-fifths of its original height. There are eleven main glaciers, radiating from the summit like the arms of a huge starfish. The region of the greatest floral beauty is about 5,400 feet. Here the plants are large, growing in fertile soil. Here the colors of leaves as well as the floral organs are superb. All colors are represented.

When the weather is fine and clear, Mt. Rainier shows its magnificent form in relief above the clouds.

When I go out for my photographic trips, I see the mountain from anywhere in the vicinity of the city of Seattle. The snow-cap is similar in the form to our holy Mount Fuji, so we Japanese often call it "Tacoma Fuji." Strolling by Lake Washington, I like to see the mountain from Mt. Baker Park or Laurelhurst. Coming from Seattle to Tacoma, the mountain will be company almost all the time showing a snowy face behind the foot-hills. Especially beautiful is the view from Emanuclaw in an autumn morning or from Black Diamond in a summer evening, but the distance is too far away to make pictures using ordinary hand-cameras.

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We will dress lightly and negotiate the mountain, leaving Seattle early in the summer morning. Of course my old 3A Kodak with Bausch and Lomb Ziess Tessar Series IIb lens is always my friend. It is not so hard to record the mountain when the weather is clear, but to find some good composition from the great natural scene is not easy. We must study hard to get pictures.

To reach the mountain from Seattle, there are three ways; namely Longmire entrance, White River entrance and Carbon River entrance. Allow me to lead you to the mountain in the three ways.

First, by way of Longmire. Leaving Seattle in the early morning, our auto will pass Kent, Auburn and then Tacoma. The distance from Seattle to Longmire entrance of the mountain is over one hundred miles, but most of the way is paved at present and does not trouble us much. Ashford, next to La Grande and Elbe, is the last station before reaching the Longmire entrance. At the entrance we must register our names as a rule, but must not carry any kind of guns because in the national park hunting is absolutely prohibited. From the entrance to Longmire, the way passes through the maiden forest. After looking up Nisqually Glacier at the left side, the road becomes steep. Turning back from Inspiration Point, we will see the whole form of the white-veiled mountain for the first time. Looking at Narada Falls from the right side, our auto climbs up the winding road towards Paradise Valley where Paradise Inn is located. Before the road was completed, the travelers used carts instead of automobiles and the trip was very hard, I am told, but it was only a nightmare in the past. At present nobody will suffer in reaching there.

You know the sky makes most of the pictures. When the sky is blank, the beauty of nature should not be fully expressed. On our first trip to the mountain, the weather was fine and I could only make a few ordinary records, but I was lucky on my second trip.

We left Seattle late in the afternoon and reached Longmire after dark. We slept the night in a bungalow. We awoke at five o'clock in the morning, but the sky was dark and raining a little. We were displeased, but



SUMMERLAND



PARADISE VALLEY

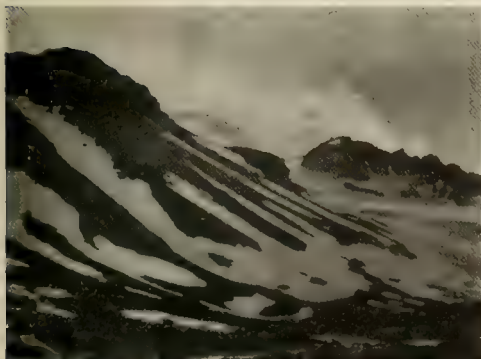
## CAMERA CRAFT

there was no way except to climb up to Paradise Valley by auto. We came near Nisqually Glacier and unexpectedly found that the dark sky was becoming lighter, sometimes the sun shone above the top of Eagle Peak. When we reached Paradise Valley, the sky was clear with floating white clouds here and there. After a plain breakfast, we climbed the snowy hill behind the Paradise Inn in a hurry. The scene was a great wonder, beyond expectation. I had no time to consider whether or not it had pictorial value. Columbia Crest, the highest point of the mountain, is not visible from Paradise Valley, but Point Success appeared and disappeared according to the movement of the clouds.

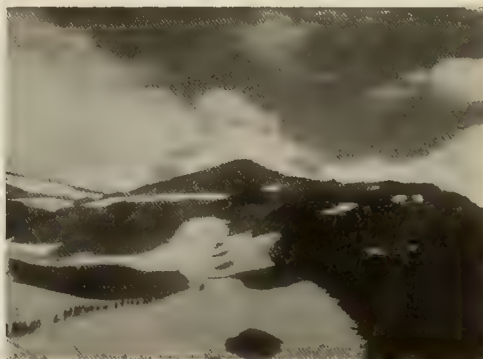
Skyline-trailers came up by horseback or by foot and they were one of my interesting subjects. I went up near Panorama Point, but no more. Mountaineers could reach to the top of this mountain after crossing Paradise Glacier and after stopping at Camp Muir. It is the territory of the mountaineers, but I think we should not climb up so far when our purpose is to make pictures.

The most important part of making pictures depends upon weather. To find pictures, you must study but never blame your innocent camera. In my opinion data is nothing but to satisfy the curiosity of the readers. I pay no attention to stops, but use full open almost all the time, and the results never betray me. The time is settled at 1/10, 1/25, 1/50 or 1/100 according to the weather conditions in all seasons and sometimes I use a three times color-filter. Whatever attracts the eye has pictorial value, more or less.

Now to lead you to Reflection Lake: Coming down from Paradise Valley a little distance, we will pass over Mazama Ridge and find Reflection Lake on the foot of Tatoosh Range. The snow-topped mountain over a pine forest would reflect on the lake to your wonder there, but when we visited the lake, there was a light summer breeze, just enough to make waves on the water. We waited for a long time to see the reflection and to add the beautiful scene to my collection, but without result. We came down to Longmire, passing through a narrow trail in a pine forest. On the



GLACIER BASIN



PARADISE VALLEY



## CAMERA CRAFT

way, there are Narada Falls, Madcap Falls and Carter Falls, but the water is too turbid, the source of Paradise and Nisqually Rivers being the glaciers.

There is one more spot to start from Longmire and it is Indian Henry's Hunting Ground, which you should never overlook, but to visit the place you must walk thirteen miles in a day because there is no camp to stay overnight nor food to eat unless you carry it from Longmire by pack horse. We turned left from the Paradise way, crossed over the steep Rampart Ridge and reached the shore of Kautz Creek, from where we saw the mountain decorated with clouds for the first time. We were obliged to climb zig-zagged mountain trails several times and to cross Pyramid Creek, Fisher's Hornpipe Creek, and Devil's Dream Creek before reaching Squaw Lakes where we strolled on deep snow though the season was July and summer time. One mile higher up, we came to Indian Henry's Hunting Ground where the mountain reflected on the lakes. We were told that the place was rich with high mountain flowers, but the season was a little early. We came down the trail and reached Kautz Creek at twilight.

Our next trip will be to see the mountain from the north. The distance from Seattle to White River entrance is nearer than to Longmire entrance, but one must start early in the morning and hike more on the trails. Hurrying to Enamuclow after passing Kent and Auburn and passing over a long winding slope, we reach the shore of White River, the water of which turbidly flows from the glaciers. Greenwater is a summer resort on the way and Silver Creek is the last station before reaching the mountain. There was a silvery stream making musical sound and the water was icy cold. We passed the river by a wooden bridge across the stream after a few miles riding and there was the ranger's office where we registered our names.

Through the forest, we drove our auto to White River Camp which is the center of this district. After leaving Enamuclow, we had no chance to see the mountain, but reaching there and going out on the river bed, Tatoosh Range peeped out over the forest for the first time. It seemed more gentle than grand. There are three spots to visit; namely Glacier



WHITE RIVER CAMP



REFLECTION LAKE

## CAMERA CRAFT

Basin, Yakima Park and Summerland. Let us see them in this order. If you are a good driver you may go a few miles further up, but remember the road is very bad.

Glacier Basin is a limited highland on the foot of Inter Glacier which exists between Emmons Glacier and Winthrop Glacier. To reach there, it is safer to hike by the bank of White River at least half way up. We walk by the White River almost all the time. There are no clouds in the sky, but we often hear curious thundering sounds caused by the rolling rocks on the river where muddy water was running. Then the path suddenly becomes steep. We reach Glacier Basin and step on the summer snow. It is just above the timberline, and the Wedge covered with snow stands before us like a giant. The peak of Mount Rainier peeps beyond the rising clouds.

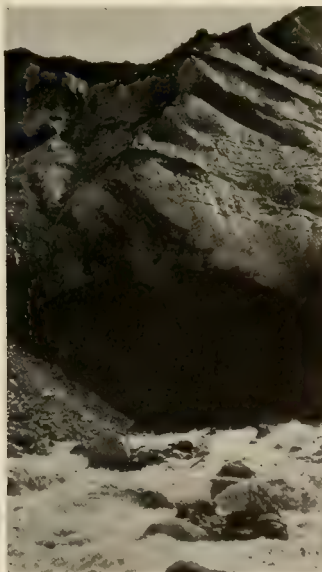
The only trouble when we come to the north side of the mountain is the mosquitoes. We must not neglect to carry citronella or something to repulse them.

To reach Yakima Park, one must first climb up the steep Sunrise Ridge for three miles from White River Camp. The trail is a little tiresome without a chance to see the mountain on the way. Passing through the timberland, there is a high cliff just before our eyes. We gasped when we saw the cliff we were to climb, but how wonderful it was after reaching the top! We stood in Yakima Park and the snow-capped Mount Rainier was before us looking over the deep White River Valley.

Between Columbia Crest and Little Tahoma, Emmons Glacier, which is the largest one in the mountain, flows down glimmering in the sunlight. Yakima Park is a huge highland backed by Sourdough Mountains and



FRYING PAN CREEK



CARBON GLACIER



SARVENT GLACIER

## CAMERA CRAFT

there is a wonderful God's garden where numerous mountain flowers were in full bloom. When we faced the great mountain and took a rest sitting on the grass, we were free from everything. Our mind was pure and absorbed in admiring the wonder of nature. We almost forgot the time, but came down to White River Camp before dark.

Summerland is the last place to visit in this district. Coming up about two miles from White River Camp, there is a wooden bridge across the turbid stream of White River. Summerland is located six miles up from this bridge and only the hikers can reach there. We walked down about one mile by the shore of White River at first and then climbed up gradually the midway of Goat Island Mountain by Fryingpan Creek. We often rested when we found something attractive. About half way up, we saw Sarvent Glacier hanging down over the steep cliff beyond the valley. At last we come to a wooden bridge across the deep canyon of Fryingpan Creek, from where we will see the white mountain for the first time if the weather conditions are good. In our case, the sky was hazy all day, perhaps caused by the forest fire in the vicinity, and we were not able to see the mountain clearly, but we were not unhappy after all because we found a different view. We climbed up the slope a little more and came to the river shore. Behind Summerland Heights, there was Little Tahoma Peak, about ten thousand feet above the sea level, standing in the fog. It seemed to us just like an old Chinese painting which well represent "notan." It was a gift because of the bad weather conditions. We came down the same trail and passed through the entrance before dark. Carbon River entrance is the last place to visit and the distance from Seattle is shortest, but it is not as familiar to travelers as Paradise entrance. To reach there, we start from Enamuclow to Backley first. Passing Wilkesen, Carbonado is the last gazing station though there is one more town named Fairfax before reaching the entrance. After passing Fairfax, the road becomes muddy, almost too muddy to drive an auto. At the first trip, we left the auto on the way and hiked to the entrance, but found that the distance to Carbon Glacier was seven miles further and it was so late we did not have time to make the trip. On the second trip, we were luckier. We passed the muddy road with difficulty, but the remaining way was easy, without any steep slopes going up by Carbon River. Looking at Carbon Glacier, far away from the river shore, we could not understand what it was because it was covered with black soil. It seemed to be a cliff, not a glacier.

We rested at Cataract Falls, only half a mile away from the base of the Glacier. From the cave at the end of the glacier turbid water gushed out, which is the source of the Carbon River. Looking up there stood the mountain. White clouds constantly rolled from behind it and we lost ourselves contemplating the wonderful phenomena.

In making these trips the following suggestions may be helpful: Your dress should be as light as possible, but corked shoes or Alpine stick are not needed unless you intend to walk on the glaciers. Your camera



## CAMERA CRAFT

should be of small size with wide angle lens, but not a graflex. Climbing up and down the mountain trails, everything you carry will be a burden sooner or later. The mountain is high and the valley is deep. How can you use a narrow angle lens in that case? Better use wide angle lens and later trim your film when you wish to make an enlarged picture. To carry plates would be too heavy, so you had better select films for your purpose. Don't forget to carry a color filter because it is absolutely necessary to record the mountain clouds or the detail of snow-capped mountains.

There is no rule about the exposure, but you must remember that the snowy peak is brighter and the deep valley is darker than your expectations. The rest is left to your judgment. You must not forget to bring your lunch, at least for two meals, because sometimes the mountain trail is harder to climb and takes longer than one anticipates; but don't worry about drinking water. The streams of the glacier creeks are turbid, but there are clean and cool brooks somewhere by the trails. Don't smoke while climbing the trails because it is prohibited in the national forest for prevention of fire. Don't hurry on your way, but take rests before you feel tired. To climb mountains is not our final object; it must be to find hidden treasures from the bosom of Nature. Search hard and you will be given.

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## Time for Tea

By Allen Young

When things seem dull to me  
And all my work is through  
There's nothing else to do

But set the table—  
O I'm able!

And have  
A cup  
Of tea.



# Do You Know How to Use an Ultra Aperture Lens?

By Harold M. Bennett

EDITORIAL NOTE: Mr. Bennett is the American Agent for the Zeiss and Ica concerns and an authority on lenses. His article is welcomed here and will be read by our subscribers with pleasure and profit. With a bigness of spirit that has marked the man to us in personal contact, it will be noted he has not sought to exploit his wares at the readers' or our expense. We solicited the article and it came. S. B.

"Well, what do you think of the new fast lenses—the ones working at f2.7 and faster?"—It's a common question these days in photographic circles. As the radio nut enthuses about distance, and the motorist about engine power, so the camera bug raves about lens openings—bigger the better. Does he know what to do with his f2.7 aperture when he gets it? Does he appreciate its possibilities and also its impossibilities?

Look at our picture of a Tessar f2.7 of 6½ inch focus, suitable for a 3¼x4¼ inch camera, compared with a typical roll film camera of this size—some hunk of glass, isn't it? So it is obvious that if we are to enjoy the thrill of an f2.7 we must get a camera which will accommodate the big boy. We must therefore forget the convenience of a pocket camera and become reconciled to carrying the new plaything in its leather case.

Portability is not the only sacrifice we must make to satisfy our mania for speed. There must necessarily be a comparatively large monetary sacrifice, for an f2.7 is about three times the size and weight of an f4.5 and therefore costs more, in fact just about double.

Most of us know that the depth of field with a fast lens is less than with a slow lens, also that the closer the camera is to the subject the more pronounced is the lack of depth. For this reason we often see portrait photographs in which the facial features only are well defined while the hair or ears will be blurred. A lens of large aperture was used close to the subject and depth of field was sacrificed for speed. This is characteristic of the f2.7 or any lens of larger aperture—larger the aperture, less depth of field. The remedy is a smaller diaphragm and longer exposure.

In order that you, reader, may know the peculiarities and individualities of the tools with which you work, resolve to make a few experiments in a careful, studious way.

Use an f2.7 lens for a head study and give one second, with fuzzy ears and blurred hair—or an f4.5 and three seconds, with face, ears, and hair sharp, provided the subject remained still. Three seconds is a long time for kids, cats, or dogs to remain still. Furthermore, the big f2.7 diaphragmed down to f4.5 will produce sharp ears and hair exactly the same as the f4.5 lens, focal length being equal.

## CAMERA CRAFT



### A MATTER OF COMPARISON

The large flash is the lighting essential to an adequate exposure with an  $f\ 4.5$  lens for a given condition: The smaller flash gives the relative requirement with an  $f\ 2.7$ .

Below is shown the relative sizes of the pile of powder used.

The economy in powder is not the most important factor in favor of the faster lens. Safety, less smoke, less concussion, less glare and greater comfort to the eyes are considerations of the greatest importance.



## CAMERA CRAFT

If your subject happens to be a blue-eyed blond, an orthochromatic or even panchromatic plate with suitable color filter gives the hair a more natural tone, and the blue eyes will not appear washed out, or bleached. But a filter slows the exposure perhaps three times—or even five times, with some filters. So if we photograph our blue-eyed blond with an f4.5 and a three times filter, the exposure is increased to nine seconds, altogether too long. Here again the big f2.7 aperture will save us, for with the same subject, plate, filter, and light, but three seconds will be needed to produce a negative of the same density.

The same applies to a subject with a florid complexion and will save hours of retouching in the case of a freckled subject or one with a few skin blemishes—and what an abundance of such unseen marks appear in the unfiltered negative, and don't they look horrible?

While on the subject of portraiture with an f2.7 we must not overlook the possibilities of using artificial light. Not necessarily large expensive studio arcs, but ordinary 150 watt electric bulbs, perhaps two of them, one for overhead and one for side lighting. This being an f2.7 story we cannot talk portraiture lighting except perhaps to say that the effects in portraiture, with two 150 watt bulbs and an f2.7 lens, are remarkable—and exposures of one or two seconds will usually be found sufficient, instead of three to six seconds with an f4.5.

If we are interested in flashlights, the f2.7 will reduce the pile of powder two-thirds compared with an f4.5 lens, and that means one-third the amount of smoke, three times as many exposures with the same amount of powder. If we make enough flashlights, in time we will save enough in flashlight money to pay for the f2.7 lens. You can pile more than enough flash powder for an f2.7 portrait on a dime—and instead of a boom with lots of smoke it's a pop of an explosion with a little puff. What an ideal method for baby pictures!

Now for you color plate picture makers—you Agfa color plate and Autochrome fans. Does a third of your f4.5 exposure mean anything to you? The f2.7 lens was made for you, it removes two-thirds of the color photographers' worst obstacle—namely long exposure.

Now let us venture out with our f2.7 outfit. Perhaps we have been fortunate enough to get one of the little  $4\frac{1}{2} \times 6$  cm. ( $1\frac{3}{4} \times 2\frac{3}{8}$  inches) cameras with a three or three and a half inch f2.7 lens. Take it with you when you go calling and you will find yourself making pictures, perhaps of a group at a dinner party, or playing bridge, with the lights of the room as the only illumination. These little picture making machines with their f2.7 optics will even make pictures of performers on a well illuminated stage. In Europe, whence they came, many news photographers use them for theatrical "snaps." Street scenes at night, that formerly required ten seconds, are reduced to approximately three seconds exposure. This gives ample time, when traffic stops, to get a good picture showing theater crowds, taxis, and all that goes to make an interesting and natural night scene.

## CAMERA CRAFT



(1) an f2.7 Zeiss; (2) an f4.5 Zeiss; (3) an f6.3 Zeiss. The lenses shown are the famous IC Tessars. (4) an f4.5 Tessar  $3\frac{1}{4} \times 4\frac{1}{4}$  on a tiny pocket camera; (5) the 2.7 lens covering same size plate shown for comparison. It almost matches the size of the entire camera. (6) an Ica Reflex  $3\frac{1}{4} \times 4\frac{1}{4}$  made to accommodate the f2.7 Tessar. This is obviously made for the express purpose of speed but it cannot be put into the pocket.

So there are many uses for the f2.7 other than the usual speed stuff with a reflex and focal plane shutter.

The brilliancy and sparkle of the f2.7 image as it appears upon the ground glass is fascinating. It's an easy image to focus, and a pleasure to compose. The owner of one of these new lenses takes pride in his lens masterpiece, as a radio fan is proud of his distance getter, or as the sportsman will become attached to some particularly fine fire-arm.

Nor is the possibility of needing ultra speed in cases of emergency to be overlooked. A Football game, a pictorial moment when a moving locomotive sends its smoke into beautifully atmospheric haze or falling snow, the little kiddies at play in a momentary burst of autumnal or springtime sunlight, these are gained or lost by the little difference that marks the f4.5 from the f2.7. In a final word, you may never want to use the full capacity of your lens but you have the conscious power of a great reserve.



# The Art of Retouching

By Beulah E. Ross

Retouching according to Webster's Dictionary is, "To improve by going over a work of art to restore faded parts." Not only does a retoucher restore faded beauty; he improves the beautiful. I have searched every reference book to find the beginning of retouching — there seems to be no record of the beginning and there seems to be no ending. Every device possible has been tried to eliminate retouching; soft focus lenses, printing through screens, rough papers and what not, but still retouching is muchly in demand.

Every retoucher should study some branch of art. A retoucher may have a wonderfully smooth stroke but not understanding the character lines will over retouch. How many times, Mr. Professional, have you delivered prints to your customers and have heard them say, "Oh, these are not nearly as good as the proofs." You well know it is the truth. Your retoucher needs to study psychology and art, and to practice these on every negative. I have found that every man, woman and child has characteristic features and if these are emphasized a very pleasing effect is obtained and a tiny catch light in the eye will make a sparkle that the operator has not been able to get.

I have just been reading a little book called "Retouching Not Difficult," and I beg to differ with the author because retouching is the most difficult and essential subject we have in photographic work. A lovely negative may be ruined or greatly improved. It is quite true some negatives only need a few touches but the retoucher must know where to put these touches and also the kind of touches to use. There are no technical rules to go by; it is the individual personality of the retoucher, as is the case with the Portrait, Landscape and Miniature Artist.

There are several subjects that come under retouching: blocking, spotting, etching, rubbing out, lettering and the most important, the stroke. In fact the stroke is the very foundation of retouching. The subject of blocking, spotting and rubbing out are more useful and interesting for the amateur or commercial photographer, as the retouching stroke as used on Portrait negatives is seldom used on amateur or commercial work.

Portrait retouching is the most difficult to master because a retoucher must first learn the operator's idea of the way he wants the finished work to look and half the battle is won if the man who made the pictures is pleased. I have found that fifty per cent of the photographers differ in their opinions of what must be done to a negative. This is due to the fact that every photographer has his own individual method of printing, his own idea of the proper papers to use, amount of diffusing to be done, etc.



## CAMERA CRAFT

The right kind of a desk, the proper implements and the correct kind of a light are absolutely necessary to insure the best results. A retoucher cannot be expected to produce good work if he has to work on a desk where the arm is held in mid-air with no rest for the elbows, if he has to work by varying daylight or has not the proper kinds of pencils and varnishes. A relaxed and comfortable position and an even blue lighting on the negatives must be had if one expects to produce the best work and keep it up for hours at a time.

Etching a negative applies to all branches of photography and it is generally shunned by both artist and operator because it is very difficult in that one is so liable to make a mistake that will practically ruin a negative. In my years of experience I have met hundreds of retouchers and find that a very small percentage of them can or will attempt to etch a negative and only a few who can do it properly. For this reason I have made etching a study and find that with the proper kind of a knife I can do such difficult jobs as open closed eyes caused by flashlights, marcel or comb the hair, reduce the stout, add eye lashes and brows, etc.

Spotting a negative has always been considered trying; there are dust particles, air bubbles and scratches that must be removed. You need not be a retoucher to remove the spots. The very finest of brushes and a care to match the color of the negative or print and the proper application of same is all that is necessary.

Then we often have abrasion marks on the negative or a highlight that is too dense, or, in outdoor photography, a sun spot in the trees that must be removed. These defects cannot be etched but they can be removed by a process of rubbing out.

Shadows in portraits or landscapes can be strengthened to any density desired by applying color to the negative. Although a retoucher is seldom asked to do this type of work still it is a valuable asset to understand how to do this.

Commercial photographers who do catalogue work are interested in the subject just mentioned as also lettering and opaquing and in retouching a glossy print for reproduction. Through experimentation it has been found that many interesting effects can be obtained by retouching, opaquing and blocking out a glossy print. This method is rather new but is now becoming more general in use among commercial photographers.

Worked in backgrounds are becoming more popular with photographers in general, as they give a separate and distinctive individuality to every negative. A well balanced background is as necessary to the finish of a picture as a well ordered garden is to the beauty of a home. Both ground glass and water color backgrounds are used but the water color method is superior in that many more pleasing effects can be obtained.

All of this tells rather what can and should be done than how to do it. In future articles I hope to cover the actual means and methods of practical work.

# Ephemera

Sigismund Blumann

There are unnumbered beauty spots within the circle of your sight  
wherever you sit at any time, but until you have seen them and put them  
on the plate, and from the plate onto the paper, you have no picture.

## I

Winter or Summer, Fall or Spring;  
The spirit of pleasure in each is found,  
For joy is a most ephemeral thing  
That comes and goes the whole year 'round.

## II

Raining or snowing, sun or ice;  
Weather at best is but a part  
Of life, and it hardly can suffice  
Unless there is gladness in our heart.

## III

So little of all the world is real;  
The song of our planet's a tiny thing  
Compared to emotions we can feel  
And the songs our souls within us sing.

## IV

A thousand laugh and a thousand die  
In distant parts and leave us cold  
But the pain of a friend who lives near by  
Is very real. We are mighty bold

## V

In the face of dangers which, remote,  
Cannot affect our persons here,  
Yet the sound of but one portentous note  
Fills and thrills us with unreasoned fear.

## VI

'Tis the thought that makes the real to be,  
And conviction forces us to win.  
There's no substance in the things we see  
For what is to us, exists within.

## THE MARCH COMPETITION

A remarkably good month and a most creditable showing. Nearly a hundred and fifty prints and the average quality high. This department is one of our pets. It was instituted at the request of many readers and we were a long time deciding, a reluctance held us back till we could determine as to whether you who wanted the thing could be depended upon to maintain it and uphold its quality.

Understand, we do not expect only advanced workers to enter. On the contrary we especially hope to see beginners start their serious efforts and date their improvement from the time they first sent their prints to be entered in the Camera Craft Competition. But we do want constant and consistent improvement. We want you to begin with a conviction that you can not win but a hope to do better and better as time goes on, and we know that with such a spirit and objective you will reach a point where you shall not only have hopes of winning but shall win.

Make this clear to yourself—you are not nearly as good as you think. If you sat at this desk and saw all the prints as they come in you would be convinced that others are doing better. You cannot judge your own merits any more than a mother can judge the beauty of her own baby. Why try? A jury of unprejudiced and honest men who know pictures and judge them from their individual viewpoints will help you to measure your own proficiency and from that gauge enable you to go on and up.

That is the object of our competition. You do not really care so much for a

medal, or a fountain pen, or a free subscription, we take it, as for an impetus toward betterment. If you become a better photographer the value is higher than gold medals set with diamonds and a life subscription. The pleasure of the hunt, to a real sportsman, is not in the game but in the hunting.

One thing more to reassure you. No print excites ridicule in these offices. We are none too good ourselves to laugh at others and the memory of our own beginning has not been forgotten. You are among friends and your work, however it show the novice, shall get consideration and sympathetic treatment. When we get a judge who scoffs and pooh-poohs the contributions we forget him in the future times. Come on, friends. But give us your best. No spoils and rejects wanted. Just try to win and keep trying to win and your work will please you better.

The first award goes to that eminent Bromoil Artist Julius Aschauer of Vienna and the difficulty that confronted the jury was not so much as to whether he was to be first as to which of his seven transfers deserved the honor. The second went to Valentino Sarra of Detroit and pleased us, as Mr. Sarra, like Doctor Pardoe and Mr. Aschauer has been a persistent contributor. The third was accorded Doctor Max Thorek. We wish it were possible to have given these three a first place but the judges are the final arbiters and their selection was eminently just. Each of the above artist's prints was great in its way.

Camera Craft Publishing Co.  
San Francisco, California  
Dear Sirs:

Oakland, California

I was greatly pleased and surprised to receive the award you sent. It was my first entry in any competition. I used a small, folding camera and bought the figures in a 5, 10 and 15 cent store.

Very truly,

F. L. McKINNIE.



## CAMERA CRAFT



FIRST AWARD

JULIUS ASCHAUER

## CAMERA CRAFT



Second



M  
A  
R  
C  
H

Valentino Sarra Third

Dr. Max Thorek



Fourth

F. C. McKinnie



Fifth

Vincent Dofri

## CONTRIBUTORS TO THE MARCH COMPETITION

M. Allman  
Ralph H. Anderson  
Julius Aschauer  
Peter Bryce  
S. Bala  
R. A. Barber  
Victor J. Cohen  
Worth L. Chubb  
Don C. Coleman  
Charlotte E. Craig  
Julius Cindrich  
F. C. Darragh  
B. E. Drake  
H. L. Ekstrom  
Miss H. Fanning  
Edward Glaser  
Hazel K. Hite  
Jennings L. Haley

J. K. Hodges  
Glenn Hanna  
Fred Hotke  
Mabel Ilfred  
Harold Jennings  
Jeanette Johnson  
Dr. K. Koike  
Carl Krebs  
C. A. Lovell  
H. Luscombe  
Mary Littledale  
Frank H. Lewis  
Louis R. Murray  
Raymond A. Matz  
J. S. Mitchell  
Melvin Martinson  
F. C. Martin

Miss M. Neuman  
James Nelson  
Mrs. O. L. Olsen  
Dr. B. J. Ochsner  
Dr. J. B. Pardoe  
G. A. Peake  
George P. Pearce  
Josephine Payer  
G. L. Roger  
Mrs. G. H. Stewart  
W. Kiyomassa Shimidzu  
Valentino Sarra  
Alva Sherman  
Elmer P. Trevors  
Horace Trydok  
Dr. Max Thorek  
R. D. White

# CAMERA CRAFT

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## Photography

The vitality of photography as an amateur pursuit is remarkable but easily understood. Back in the prehistoric ages man scratched images of his fellows in the sand and rock or drew with chunks of colored earth. Later he learned to mix pigments and in Phidias' time had mastered the graphic arts so well that reality was perfect in the semblances, and beauty did but glorify nature.

The urge to depict was ever innate, instinct. Talent and much labor was and is required to carve, hew or limn and the great desire to put in lasting form what he saw was the happy power only of the exceptional man, till photography came.

With the magic of light and its action on sensitive material developed the ability, first to capture in a moment what the eye saw and admired and with more or less superficial study, some serious reading, and the careful viewing of what deeply studied, highly gifted individuals had done with brushes and paints, arrived the amateur's skill in making photographic pictures.

The development of the pictorial sense in a rather untutored contingent has been marked by vicissitudes, progress, and extravagances.

The artistic diffusion of the painter had a period in Camera work, when its exaggeration, highly lauded, much admired and completely accepted, threatened to degenerate into a joke. The present vogue of pattern and design, born of a straining for novelty and effect, is a thing of the hour. Good taste and common sense place the goal of ambition midway between extremes. Through all these periods, during all these vagaries, pleasure vitalizes the avocation of the amateur: The joy of making pictures in the only way available to him still keeps him at it and shall sweeten his days till his eyes can no longer see to focus and his limbs refuse to bear him from the printing table to the developing tray.

We who are in photography for the love of the doing, bless the man who reached into the infinite resources of nature and grasped this joy for us. It gives us one gift more for which to thank the Creator of all things. It enables us to put substance to that gratitude by striving to perpetuate the beauties of Creation in terms of Art and to help others to see what haply we can discern of pictures in the sea and land: To put some bit of the divine glory of nature on a bit of paper.





## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
133 North Wabash Avenue, Chicago, Ill.

The new year opens brightly for the P. A. of A.

Not only are our old members sending in their dues promptly, but we have two wonderful accessions in the shape of 100 percent memberships from the Chicago Portrait Photographers' Association and the Chicago Commercial Photographers' Club.

And on top of that Chicago gets the 1926 national convention, and that means that this year will see the greatest gathering of photographers ever brought together in the history of the good old P. A. of A.

The date is to be the week of August 23 and the big Colliseum on South Wabash Avenue has been contracted for, to hold the convention, the meetings, the big displays of pictures and the manufacturers exhibits.

A committee of nine Chicagoans, three portrait men, three commercial men and three men representing the manufacturers and dealers, has been appointed and they already have got to work on the plans. The Chicago photographers are more than enthusiastic at the job they have undertaken and we know there will be no falling down.

The Congress Hotel on Michigan Boulevard has been selected as the headquarters hotel. It is about a ten minutes walk away from the Colliseum.

And that's that.

Our photographic year was started by the meeting of our officers and their invited guests at the Congress Hotel on January 10 to 12th. Representatives of the Manufacturers' Exhibition Bureau were on hand and some of the presidents of the affiliated associations, including President Vinson of Seattle, head of the Pacific International Association; Candy Hodge, president of the Missouri Valley Association, and J. H. Malone, president

of the Wisconsin Association. Mr. H. S. Miller, late president of that association was also at the meeting.

Treasurer Alva Townsend's report showed a handsome balance on hand at the close of the year, 1925. The report will be published in these columns shortly.

The secretary's report showed a steady increase in the membership.

It is a little too early to give any definite plans for the coming convention but we can see at least this, that Vice-President Charles Aylett, who has the picture exhibition in his immediate charge, has promised a display from every part of this country and Europe and the pictures themselves will be hung in a way which will insure their being properly lighted and seen and lend dignity both to the pictures and the whole convention.

Vice-President Snow reported that it had been decided not to give a degree for special excellence but to grant a fellowship in the Association. He is at work on the details of the whole plan and these will be made public shortly.

President Brakebill, of course, was in the chair and both he and his fellow officers had rather a hard task in deciding the location of the convention, as both Louisville and Des Moines, through their representatives made vigorous pleas for the 1926 meeting.

From now on we urge both our members and those who are not yet members, to read this page carefully as details of the great Chicago convention and the plans the officers have made for the progress of our Association will be given from time to time.

Now, let's all pull together. If you have not yet sent in your dues, do so NOW, so that you can get your 1926 membership plate and enjoy the feeling of being a member in good standing.

## CAMERA CRAFT



Photo by Moffett, Chicago

### THE EXECUTIVE BOARD OF THE P. A. OF A.

James E. Reedy  
Chairman N. P. E. Convention  
Bureau  
Alva C. Townsend  
Treasurer

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General Secretary  
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First Vice-President  
Charles Aylett  
Second Vice-President

### Our History

The history of our organization dates back so far that few of us know of the vicissitudes through which it came into existence. We read of the men who sponsored it and believe they were sincere in seeking the co-operation of kindred spirits in the same line of endeavor. This is a fundamental principle of life. The motive may even be selfish, but sooner or later it will find itself and develop into the medium through which greater things for the individual and humanity will evolve, as has been evidenced in such wonderful fashion in Rotary. Every industry has its national organization and must have, if progress is to be made. Photography is not an exception, and the years of tribulation through which the Photographer's Association of America has passed is but the natural progress in the development of a greater organization.

The question is, are we as photographers of this day and generation, measuring up to our full responsibility and building as well for our successors as did our fathers? Photography is a profession with a noble calling. It has a unique place in the scientific, industrial and social life of the twentieth century. Our obligation reaches beyond that of the mercenary and commercial, and enters the moral realm. Especially is this true in portrait photography, and it's a sorry state of mind for him who plods along year in and year out and does not get some vision of a service rendered and a work well done.

The kodak snapshot picture has its place in modern life, but only to record a passing incident or a fleeting frolic, and it does it well. It is to the photographic mind what a cocktail is to the epicurean; it increases the desire for better photog-

## CAMERA CRAFT

raphy. This is evidenced daily in the experience of every photographer who aspires to produce a superior quality in his work. If this is true, and I believe it is, then there is a service to perform which overreaches the paltry remuneration, and the accomplishment of it enobles the profession. This is the idealism for which the National stands, and in so far as the individual attains perfection, just so far does the appreciative public reimburse him in dollars and cents. Therefore, the Photographer's Association of America seeks to direct its forces to an equitable understanding of these two essentials. If every photographer in every community could be made to understand that the National organization throughout the years has been contributing through the efforts of its officers to bring about a better business understanding and a higher standard of product, there would be no need of second appeal for membership. A great many do not realize that the organization stands for an all-year service. This service can be extended materially if every photographer could be made to realize the benefit that is derived from united effort.

I am very enthusiastic over the action that was taken at our Cleveland convention in changing the constitution and providing for a new relationship, which in my judgment has potential possibilities for the building of a closer alliance between the local associations and the National. If the fraternity could be made to see that co-operation with competitors means a larger volume of business, he would be anxious to affiliate with his local club or state association. The thing that gives this relationship strength is the fact that when accepted the local or state association becomes the unit about which the National may reach out with a program that is unlimited in its possibilities for development of the individual member.

In stating a concrete case I would not underestimate the service that the National association has been able, through the past, to render the profession as a whole, for we know it has and is accomplishing sufficient to warrant its existence. There is a greater field of usefulness. Let us suppose the Wisconsin State Asso-

cation accepts the new relationship and collects from all its members a membership fee sufficiently large to cover a \$7.00 annual due per member to the National, which is \$3.00 less than regular, and enough more to meet the needs of the state and local club. The result would be, first, to place the National under direct obligation to return the equivalent in a positive service. Secondly, Membership in the National would originate in its own club, reaching up through the state organization.

If we could persuade or drive competitors into association with each other the problems that vex us today would be reduced to a minimum. This plan will go a long way toward accomplishing it. With this hundred per cent membership from the Wisconsin State Association, the National immediately has the nucleus about which it may proceed with a constructive program. First, with the local club by furnishing one or two programs a year. The sending into a locality, where there is need of club organization, some one competent to bring about such an organization, and see that it is properly officered by local men. With uniform constructive programs furnished along lines of business principles, cost of production, salesmanship, relation of employer to employees, advertising, business ethics and demonstrations. Who can estimate the wholesome fellowship, the better understanding between competitors, the elevation of the personal in the professional, the increased revenue to the individual because of a higher standard of work produced? This unique service would be directed to the local units and the individuals by the harmonious co-operation of its officers together with the National secretary. Combine this service, which is now being given, i. e., the traveling loan exhibits, the certificate of membership, the brass plate and electros, the legal department, the summer school, a choice of trade journal, the work accomplished by the legislative committee in securing postal regulations, the removal of the tax on plates and films, the conferring of a fellowship by the association for superiority in workmanship, and the main-



## CAMERA CRAFT

taining of a secretary's office which is the clearing house for innumerable problems of the present membership; and you will realize that the National association is worthy of the support and moral influence of everyone connected with it in any capacity.

Once a year there would be a gathering of all the units into one centrally located convention, with a strong program under the direction of the officers of the state association. This meeting should be without manufacturers and dealers with an intensive two or three days' program, in which the National association should co-operate by supplying one or two headlines of known reputation.

Wisconsin would in turn register 100% membership in the National and give to it the strength that naturally would come through a year of intensive organization

This is what the National organization seeks in offering this relationship.

It looks as though the Chicago associations would be the first to avail themselves of it. We hope others will accept the challenge, for there is so much to gain in restricting the National membership to membership in the local unit and thus build, as Harry Fells says, "from the little fellow up."

This is what the National proposes—Officers of amalgamated, state and local clubs will you give this your earnest consideration and endeavor to influence your affiliated associations in accepting this new connection? By doing so you will strengthen your National organization by helping yourselves.

With an increasing membership in the Photographer's Association of America there opens avenues of usefulness that would keep a corps of employees busy.



### Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.  
Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
F. W. Barta, Treasurer.....318 W. Washington Blvd., Chicago, Ill.

#### Vice-Presidents

New England States: A. E. Block.....27 Von Hillern St., Dorchester, Mass.  
Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada

Mid-eastern States: E. H. Brunner.....12329 Superior Ave., Cleveland, Ohio  
Central States: Theo. Zercher.....117 E. 6th St., Topeka, Kans.  
New Jersey—N. Y. C.: J. G. Taylor.....24 E. 23rd St., New York City  
Southwestern States: W. F. Warren.....524 "F" St., San Diego, Calif.  
Southeastern States: A. A. Odom.....Southeastern Life Bldg., Greenville, S. C.  
South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

#### The Truth About The Association and Prices

The satisfied customer is, after all, the very foundation of our success as an industry. They may not know just how great a per cent of their lack of success with snap-shots can be charged to us. That isn't the point. The mere fact that they fail to obtain that which they had hoped for is the element which costs all of us dearly. A camera on the shelf delights only the lowly moth.

We do not say that fair prices are a guarantee work. We do, however, believe that the majority of our profession is conscientious enough to want to produce good work and will, providing their prices will allow quality production. We do not say that low prices necessarily mean an under

quality in production. We do maintain, however, that where low prices and good work go hand in hand we can expect such a combination to keep some Photo Finisher's children from receiving the same education as will those of other business men in the neighborhood.

The truth in these thoughts is acknowledged by practically the entire profession, both members and non-members of our Association. Only the little four-lettered English word F-E-A-R stands between the will to act and the good judgment of many still operating on low retails. Their plight is even more sorry today than yesterday as they have the experience of hundreds of progressive Finishers before them as the evidence which should be a cure for their fears.

## CAMERA CRAFT

Our direct-by-mail Photo Finishers tell us that the average customer spends less than \$2.00 a year for snap-shots. A slight increase with them—what would amount to their expenditure for a soda or two cigars—means all the difference between Photo Finishing of fair quality and that of good quality, but the difference to the profession is the great difference between remaining a secondary profession and becoming a first-class industry, between our enjoying life or worrying through the years. Hand an envelope of unpriced work to your customers and ask them to price their own work and 95% of them will be unable to do it, which shows what your average customer thinks of small change purchases.

This is the truth about the Association and its stand for legitimate retails. The battle is three-fourths accomplished. Our suggestion is to hurriedly get out of the "one-fourth" class. Your progressive competitors, because of a legitimate profit, have you handicapped in their ability to turn out quality work—not because they have to but because they can afford to—and in so doing, work to your disadvantage. They also can afford to supply the advertising which will pull customers from you to them, and with them many of your accounts. But back of it all stands the main element—that of satisfying our customers in such a way that amateur photography remains, as well as increases, as a fascinating and profitable pastime in America.

### Our Suggested Price List

The Master Photo Finishers of America recommends the prices which follow as minimum prices at which amateur photo finishing can be produced at a fair and reasonable profit, based on paper at the list price of Azo, or similar paper, and labor, rents and other expenses as of January 1st, 1924:

#### Developing

6 exposure rolls .....	\$ .15
10-12 exposure rolls .....	.25
Film packs, 3¼x4¼ or smaller.....	.25
Film packs, larger sizes.....	.35

Broken or part packs, same prices as full packs.

Plates under 5x7, each.....	.10
5x7, each .....	.15
8x10, each .....	.25

### Copy Negatives

Under 4x6 .....	\$ .75
5x7 .....	1.00
6½x8½ .....	1.50
8x10 .....	2.00

Including 1 unmounted black and white, single weight print if wanted. Sizes not listed to take price of next size larger.

### Printing

Single weight, semi-matte or gloss paper.

2¼x3¼ or smaller, each.....	\$ .05
2½x4¼, each .....	.06
3½x3½ up to and including post cards, each .....	.07
Sepia prints, 3c each additional.	

4x6, each .....	.10
5x7, each .....	.15
6½x8½, each .....	.25
8x10, each .....	.35
Panoramas not over 7 inches long.....	.10

Over 7 inches, 3c per inch for total length.

### Enlargements—Not Mounted

Based on size of paper, including margin.

#### Black and White Sepia

Under 5x7.....	\$ .30	\$ .40
5x7 .....	.45	.60
6½x8½ .....	.60	.70
6x10 .....	.75	.90
7x11 .....	.80	1.00
8x10 .....	.80	1.00
10x12 .....	1.20	1.45
11x14 .....	1.40	1.65
14x17 .....	1.80	2.00
16x20 .....	2.50	2.75

Additional charge to be made for mountings or folders depending on cost.

A special service charge of not less than 25c should be charged on all orders put through the plant rush, or not in its regular course with regular batches.

Discounts should not exceed 33½ per cent, or 30 and 5 per cent 10 days.

No member of this association is required to operate on the basis of this price list nor will he be condemned for not doing so. It is merely presented as the findings of serious audit work and has been established as being desirable and fair and is recommended to all members as such.

**The Locals are doing wonderful work. Are you organizing your neighborhood towns?**



## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

### And Now We Are Under Way

Are we a real Association? The answer is given in stentorian tones by what transpired in Seattle on January 25th and 26th. President Vinson called a meeting of the Executive Board at that place on those dates and the members answered his summons loyally. The roll call showed the following present: President V. V. Vinson of the King's Studio, Vancouver, B. C.; Past President D. Perry Evans of the Rose Studios; Ora L. Markham, and J. H. Gensler of Portland, Oregon; Past President J. A. Zinn, Jr.; M. P. Kirkpatrick, A. Anderson of the Anderson Supply Company, Mr. M. Todd of the firm of Morgan, Depue and Company, and Mr. Nordlund of the Nordlund Studio, Seattle; and Ida M. Reed, owner and general manager of the Camera Craft Magazine, and Ralph Young of the nationally famous Lothers and Young Studios, San Francisco.

President Vinson took pleasure in informing those in attendance that he was convinced the National organization was heartily in accord with us and that true to its being the parent body was prepared to endorse and commend our most creditable activities. He gave a minute report of what had transpired at the meeting of the National Executive Board, items of which aroused great enthusiasm and will do likewise in the territory of the entire P. I. P. A. For instance, isn't it good news to know that the manufacturers are going to hire an entire car and will send their complete exhibits west? Isn't it a matter of satisfaction to learn that the issuance of our Year Book was approved in the Manufacturers' Board by special motion, carried without one dissenting vote?

Mr. Vinson has done splendid work and his trip east was not only worth the cost,

but, we feel sure, has repaid him for his time and efforts. He has put things over with a bang.

Things started moving early Monday and no time was lost up to the final adjournment late Tuesday afternoon. Eating and sleeping were treated as unavoidable interruptions and things went forward with a speed that has left an impression on all who were there. The high spots only can and need be covered here. These will suffice to carry the message of promise and create the enthusiasm in the hearts of the general membership which will fluctuate in the great convention coming. Listen to some of them.

Zinn, the same J. A. Jr., the hero of two Northwest Conventions. The same carries all before him like a hurricane and never falls down on a job, has been constituted Convention Manager. He is the logical man and we can all rest easily now in the conviction that everything will be done and done in the best possible way. "Atta Boy," Zinn.

J. H. Gensler, "Go-Getter" Gensler, Chairman of the Membership Committee, has not permitted grass to grow under his feet. Watch his smoke. He has made no promises or boasts, but if we were asked what a fair estimate might be of his efforts expressed in numbers we should say no less than 500 new members.

And President Vinson himself is keeping busy. We'll tell the world he is. He bit off the Program as his mouthful and, believe me, you shall know he has been on the job when he gets through. He has already approached some of the most prominent people in the east and in recounting his experience he shows the utmost cheerfulness. More luck to him.

As to the hall! Listen and smile. The Convention Hall in the new Eagles' Build-



## CAMERA CRAFT



CONVENTION HALL

Seattle, Washington

NEW EAGLES' BUILDING

ing. Very large, very beautiful, the latest in lighting, a roomy and completely fitted stage, and plenty of comfortable seats for all. Look at the picture of this hall and get an eye full.

Now you get a jolt. A pleasant jolt. Something new, something good, and something that is going to set a precedent. The exhibits, the demonstrations, the talks, the meetings, everything within the same four, beautiful walls. No loud calling of lights in one room to compel the gathering to move into another, no looking for the way in and the way out. Just an easy saunter from where you happen to be looking at some new invention, or the latest in papers, to your seat in front of the stage. Does that sound good to you? You'll like it when you get to Seattle or I'm a hatter.

That Convention is being planned on a scale that will make the trite phrase "Making History" a modest assertion. Three branches of photography will be represented and each with a thoroughness and completeness doing justice to its respective importance—Portraiture, Commercial, and Photo Finishing. The picture display is to be beyond anything hitherto pulled off. Prints of every sort

from all over the world. Masters in every school and branch will be represented and your taste, your special need will be supplied.

The attractions are being thought out and planned by President Vinson and in this matter, too, he consulted with the authorities in the east and has some surprises up his sleeve. Oh, you're going to have the time of your life and when it is over you shall confess it was time most profitably spent, as well.

On that first Monday night Mr. Nordlund, President of the Portrait Photographers Association of Seattle called a special meeting of his organization and in a most graceful way resigned the gavel to the President of the P. I. P. A. It was at this meeting that Zinn was induced, or rather, compelled to accept the post of Convention Manager. So that was an eventful meeting, don't you think?

Your officers have done, are doing, and shall do all that is possible. The show is going to be worth a hundred times the value of your time and fully a thousand times the cost. When everything is ready it will be up to you. Look forward to the big event. Plan ahead. Make your preparations now. We shall look forward to meeting you.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

### The East Bay Photographers' Club

An unusually large gathering gratified President Blewett and did justice to the speaker of the evening, Wilbur S. Johnson. Mr. Johnson is a clean cut American and is connected with the firm of Adolph M. Schwartz, specializing in commercial collections with branches in most of our large cities. The subject was "Credits and Collections for Commercial Photographers." It was thoroughly covered and encouraged some of us to hoping we might hear again from the same gentleman on "How To Escape the Collector."

Ford Samuel and associate were made the entertainment committee for the next meeting and, naturally, expectation was immediately created. Perhaps we shall have some of Mr. Samuel's travel talks and lantern slides. We hope.

The ubiquitous Bird chirped merrily and found mighty satisfaction in having coined a new name for the Editor of

Camera Craft. ED. C. CRAFT isn't bad but it will never stick like Birdie for those who monkey with radio must expect to be—but what's the use.

Several new members were voted in and more initiates are in the offing waiting to be passed upon. The good fellowship of this organization is becoming widely known and the quality of the food is building up the meetings for it still remains true that men guard the entrance to their hearts at the gateway of their stomachs. Well they may for an impaired digestion or even one good appetite spoiled is too high a price to pay for the pleasure of a club meeting.

The meeting, as always, was scrupulously dry but the homeward way was marked by a beneficent cloudburst that drenched the pedestrians and guaranteed a billion dollar, typical California crop. California fruits will be luscious this summer—in the eastern markets.



COMMERCIAL PHOTOGRAPHERS' DINNER, CONGRESS HOTEL, CHICAGO, ILL.



**The National's New Secretary**

Mrs. K. P. Campbell is now general secretary and the new headquarters are situated, as will be noticed from the heading, at 133 North Wabash Avenue, Chicago, Illinois. Those who learned to know and like the male member of the family will be happy to still see the name on the stationery. And some of us who have an especial liking for the friendly, attractive lady Campbell will be that much more gratified. It's a good name and they are a good couple.

## ST MAURICE VALLEY ASSOCIATION

There has recently been formed an association of photographers in the Vallee du St. Maurice, Province of Quebec, composed mostly of French-Canadians. In the short time of its existence this organization has accomplished much in the betterment of conditions, improvement of business, and dissemination of knowledge that should help the profession in their daily calling.

The officers are P. F. Pinsonneault, President; J. A. Heroux, Vice-President; M. F. Lawless, Secretary-Treasurer. The photograph that came to hand with the above information shows a most representative group of prosperous and bright looking men and women. May they continue to thrive and prosper. The Association movement is universal.

## Master Photo Finishers of Northern California

It appears that every photo finisher, whether he admits it or not, has a hidden failing that he requires some undetermined assistance in his business that he cannot seem to work out secluded within the four walls of his own shop. This determination is never actually put into practice unless it affects the check book. The Master Photo Finishers of America have developed this subconscious thought and have made the way to let this secret desire, this something that is mutually lacking, that something which makes a good business better, escape from its sulking mood—and therefore;

Through the courtesy of arrangements with Mr. Edw. O. Webb, Jr., of Webbs, San Jose, California, twelve of the Master Finishers of the East Bay District made their way to the City of San Jose, California, on the evening of Saturday, January 23, 1926, and there met seven prospective finishers of the San Jose District, partook of a splendid dinner served at the Hotel Vendome, and opened the first meeting of the year 1926.

From the very start, the meeting was a matter of business. The San Jose prospects were eager to learn more of the principles by which we endeavor to uplift trade conditions, and the already members were bubbling over with information. No questions remained unsatisfactorily answered. A review was made of the past year's achievements and the regular discussion of common problems were openly placed before the assembly. Details at this writing are unnecessary as they have been covered in previous reports. Now business was disposed of and the secretary ordered to answer such communications as ruled upon. The main topic was the elimination of free enlargements. Requests for the letters as forwarded to California dealers have been received from all corners of the United States. Insofar as the surplus supply lasts, all will be accommodated.

The free forum period was now at hand. San Jose prospects were either to be elected or lost. The convincing argument was delivered by our honored guest, Mr.



## CAMERA CRAFT

Sigismund Blumann, editor of Camera Craft, San Francisco. After a message of knowledge of the how and why of the photo finishing business, delivered as only Mr. Blumann can, the district of San Jose was organized and the following applicants received:

Webbs

Hulse Kodak Finishing Service

San Jose Commercial Photo Studio

Melvin, Roberts & Harworth, the latter, unable to be present, but placing sufficient confidence in his competitor, Mr. E. O. Webb, Jr., to enter his application, should Mr. Webb deem it advisable. This, gentlemen, is an example of business integrity, and by such reliance in his business opponent, neither can fail. The association has already effected over 1000 such business relations, expectancy of such, prior to its organization, being unthought of.

The acceptance of these four firms places San Jose practically 100 percent as the balance of finishers have but little to handle.

A motion was made and voted upon, Mr. Edw. O. Webb, Jr., was elected vice-president, San Jose District. In this gentleman, the association has gained the assistance of a very capable scholar.

At 10:15 p.m. the meeting was declared adjourned, East Bay members returned to their homes in automobiles, a 60-mile drive, each satisfied with the thought of a very successful evening, the San Jose newly made members departed for their homes in automobiles, but a shorter distance to travel, satisfied in the expectancy of a new era of advancement.

San Jose proved itself capable, other cities should be guided by the example portrayed.

M. O. LEONHART, Secretary.

1926 Convention March

P. A. of M. A. S.

Open letter from the Vice-President to the members and all progressive photographers:

The coming convention of the Middle Atlantic States Association, to be held in the Nation's Capitol should appeal to you strongly, and I cannot see how you can afford to miss it.

The dates, March 29-30-31st, will see Washington in her gorgeous gowning of cherry blossoms, always interesting and beautiful, it will be at its best during our convention.

The place for holding the meetings and display was chosen with care, and I'm sure you will agree that Hotel Washington is satisfactory from every standpoint.

Your board has planned earnestly and is working hard to the end that the little fellow as well as the photographer who has reached well up toward the top round of the ladder will find enough inspiration and practical help to make the trip to Washington well worth while, but of course you will get a lot more out of it if you send three (3) prints for the complimentary exhibit or three prints for the Rating Class. These should reach Washington not later than March 26th, and be addressed to me care of Hotel Washington, Washington, D. C.

If you are going to try for the \$500.00 Gold Prize, send your entrance fee (\$2.00) and your exhibit before March 10th to David B. Edmonston, President,

Hotel Washington,

Washington, D. C.

Here's hoping I meet you again in Washington in March. The very best thing about any convention to me is the handclasp of my old friends.

Come to the "Cherry Blossom" Convention and see what surprises are in store for you.

RALPH G. PHILLIPS,

**Cleveland Society Holds Excellent Meeting**

Rossiter Howard, of the Cleveland Museum of Art was the speaker at the February third meeting of the Progressive Photographers of Cleveland. There was a fine turnout of the members, and those few who failed to attend missed one of the best and most instructive sessions held in the history of the organization. Mrs. Standiford-Mehling, the new president, was introduced by ex-president Harry DeVine, and took over the chair, dispensing with the business session until after Mr. Howard's talk.

By a decision of the Board of Control, a model had been obtained some time before and photographed by nine of the

## CAMERA CRAFT

members. The nine prints were shown, with the model present; Mr. Howard selected the one he thought the best likeness and then the model selected the one she preferred—the same one, by the way. Mr. Howard then gave an exhaustive criticism of the nine prints, followed by a talk on composition, balance of light and shade, the pleasant and sympathetic delineation of character in photographs and the importance of clarity of modeling. His talk was illustrated with a number of slides, showing first drawings by famous artists, then paintings by a number of the old masters, finally Daguerreotypes and photographs. At the business meeting which followed, several amendments to the constitution and by-laws, providing for the addition of a vice-president to the present officers and a reduction of one in the Board of Control, were offered, to be voted on at the next regular meeting. Reports of the retiring treasurer, Mr. Kehres, and the auditing committee, were received and approved. The association is in a very healthy financial condition. Among the guests we noted Charlie Leeland, of the Gross Photo Supply Company, Toledo, and "Mamie" Taylor, of the Bausch & Lomb Optical Co., Rochester, N. Y. Approximately 45 members were present.

### North Dakota Photographers' Association

The first state meeting of this organization will be held at Fargo on March 9th and 10th vouches Mrs. M. Lee Elstad of Grand Forks, and she being the prime mover of the affair should know. The temporary committee is as follows: John A. Hurtz, Chairman; Vice-Chairman, Mrs. M. Lee Elstad; Secretary, Miss Emma Block; Treasurer, Archie Dewey. The directors are Mrs. Ilstad, John Pasonault, Charles Donaldson, E. B. McCracken and Kenneth McFarland. The slogan adopted reads "An Organization for the Benefit of the Professional Photographers and a Friendly Spirit Convention."

The program is in the making and holds in promise some of the best talent of the Great Northwest. A big attendance is assured as this live district has booked 65 percent of the profession at this early date.

### Fraudulent Subscription Agent Claiming to Represent the National Publishers' Association

A number of publishers of trade and class periodicals are receiving complaints from merchants who have been victimized by a fraudulent subscription agent claiming to represent the National Publishers' Association. During the latter part of December and early in January, this agent, using the aliases of "Bond" and "G. Lanesburg," was working in Columbus, Ohio. His printed receipts bear the name of "The National Publishers' Association, 1017 Mercantile Building, Dallas, Texas." Investigation shows that there is no such firm or agent at the address in Dallas.

The practices of this agent were first brought to our attention in June, 1924, when he was working in New York City, using printed receipts in the name of "The National Publishers' Association, 220 Arch Street, Philadelphia, Pa.," signed "T. P. Baker." Investigation at that time disclosed no such firm at the address given. He also claimed personal acquaintance with Mr. Frank A. Munsey, the late publisher.

At that time, with the aid of the district attorney's office in New York City, we were able, through a cancelled check, to locate his rooming place, but he evidently received a tip and disappeared a few hours before the police arrived. Later he appeared in Boston where he also handed out printed receipts in the name of this association.

The agreement which this agent presents to merchants, gives an idea of his offers. He collects anywhere from \$7.00 to \$20.00. The publishers of the magazines mentioned in this agreement state that they have never employed this agent nor authorized him to make such an offer.

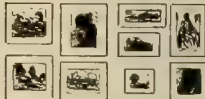
As this fraudulent agent is working mainly among merchants, we suggest that publishers, especially of business periodicals, insert a notice in their reading columns calling attention to his fraudulent schemes, with the further suggestion that he be turned over to the local police if apprehended.

SALON WEEK  
IS COMING



EVERYPRINT  
A WINNER

# CLUB NOTES



## FORTHCOMING EXHIBITIONS FOR 1926

April 5th to 17th, 1926—Third Annual Exhibition, Bridge of Allan and District Photographic Society. Address Miss M. Hughes, Exhibition Secretary, Rhualan, Bridge of Allan, Stirlingshire, Scotland. Closing date March 23rd, 1926.

April 9th to 18th, 1926—Hammersmith Hampshire House Photographic Society, Eleventh Annual Exhibition. Address J. Ainger Hall, Hon. Secretary, 14 Disraeli Gardens, Putney, London, S. W. 15. Closing date March 25th.

May 15th to 21st, 1926—Second Annual Exhibition Pictorial Photography, Seattle Camera Club. Dr. K. Koike, 422½ Main Street, Seattle, Washington. Closing date April 5th. Entry 75 cents.

June 7th to 19th, 1926—Second Australian Salon. Address The Secretary, Australian Salon of Photography, Box 298 F, G. P. O. Sydney, N. S. W., Australia. Closing date May 3rd.

June 1st to 30th, 1926—First International Salon, Camera Club of Syracuse, New York. Address J. O. Sprague, Camera Club, Y. M. C. A., 334 Montgomery Street, Syracuse, N. Y. Closing date May 15th.

### Elysian Camera Club

The Elysian Camera Club, located at 307 Washington Street, Hoboken, N. J., is the only Camera Club in Hudson County, the most populous county of the state. Its members live in all parts of the county and its vicinity.

The club was founded in 1902. One of the founders, Captain Julius Nelson, is still with us.

Full equipment for developing, printing and enlarging is provided for the use of members. The enlarging room is used for making both enlargements and lantern slides. Several lantern slide exhibitions are held during each season. The latest popular photographic magazines lie on the tables. Big arm chairs hold the members while they rest and ponder on the latest camera, plate and developer. A fine camera and lens is at the service of the members and is used for copying and portraiture.

The club is connected with most of the camera clubs in the country by membership in The Associated Camera Clubs of America, through which organization is arranged the Print interchange, by which a series of exhibitions of photographic art are to be seen on the walls.

The following are the officers:

Richard Reynolds, President; Charles Westenburg, Vice-President; George Sting, Treasurer and Corresponding Secretary; Paul Eickhorn, Recording Secretary.

Chairmen of various committees are as follows:

House, Alfred McCullough; Print, George Bender; Lantern Slide, A. Harrass; Admission, Wm. McCullough; Scientific Research, Karl Klokow, Jr.; Entertainment, Martin Crane; Outing, Wm. McCullough; Librarian, Wm. Henry.

A cordial invitation is extended to all camera fans and lovers of the art to visit us.

### Cleveland Photographic Society

The annual meeting and election of officers and trustees for the year 1926 was held at The Cleveland Photographic Society Club rooms, 2046 East Fourth Street, Cleveland, Ohio, Wednesday evening, January 13th. The following officers and trustees were elected:

Ralph D. Hartman, President; Giraldu Roach, Vice-President; George Y. Tange, Treasurer; John D. Morron, Corresponding Secretary; Bradley E. Clarkson, Financial Secretary; John Steinke, and Lloyd Dunning, Trustees.



## CAMERA CRAFT

The Cleveland Photographic Society is an amateur organization, incorporated in Ohio, devoted to photography and its many allied branches. It has over one hundred members in good standing.

Meetings are held every Wednesday evening at 8 o'clock in the club rooms, at which time demonstrations, illustrated lectures, exhibits of pictorial and technical work of its own members and others and motion pictures are given place on the program.

Visitors are welcome to all its meetings.

The "Cherry Blossom Convention" of the Photographers' Association of the Middle Atlantic States, Hotel Washington, Washington, D. C., March 29, 30 and 31, 1926.

This is to be the big convention of the East this year.

Wonderful exhibits of the finest photographs. Lectures and demonstrations far above the average. Big entertainment features. Three days packed with inspiration, instruction and entertainment.

The time selected for this convention is during the period when the world famous (Japanese) cherry blossoms of Washington are in full bloom. You cannot afford to miss this meeting. Your friends will all be there. Remember the date, and let nothing prevent your attendance. You are the one to profit in every way. New ideas. New plans. A convention that is different.

The time: MARCH 29, 30 and 31, 1926.

The place: WASHINGTON, D. C.

The talent: THE BEST IN AMERICA.

### **Pictorial Photographers of America**

The P.P.A. seems to be about the same. They had an election of officers at the December meeting, as follows:

President, Jerry D. Drew; Resident Vice-President, Miss Margaret Watkins; Treasurer, Miss Salome E. Marckwardt; Secretary, Ira Wright Martin.

The executive committee is composed of nine members, three sets of three each, each group elected for three years. In this way each year three executive members are automatically dropped. The three members elected this year were Mrs. Antoinette B. Hervey, Mildred Ruth Wilson and Dr. Chas. H. Jaeger.

The new 'family' is planning for various activities in the hope that the coming year will be a prosperous one for the organization.

### **Oregon Camera Club**

We do not hear very often from our brothers in the great Northwest but out of the long silence comes this information, thanks to Mr. Walter H. Leve, Treasurer of the Oregon Camera Club.

At a meeting held January 12th the following officers were elected for the ensuing year: C. L. Perkins, President; Jacques Letz, Vice-President; Harold Carey, Secretary; Walter H. Leve, Treasurer. Board of Directors: Gus Brockman, Charles E. Gratke, James R. Forsyth, Clifford Jewell, J. V. Shangle.

Perhaps this breaking of reserve may lead to our getting news regularly. The Club movement needs fostering and the great pleasure amateur photography holds depends greatly on organizations of the Club sort.

### **The First New Zealand Salon**

From all parts of the world entries in large numbers flowed in for the First New Zealand Salon which forms a part of the great New Zealand and South Seas Exhibition now being held in Dunedin. A special gallery has been built to accommodate the photographs and both the lighting and hanging are extremely satisfactory. Visitors are delighted with the Salon which is a revelation to many of the strides made in pictorial photography of recent years. The Professional Photographers' Association of Great Britain and Ireland sent out a large collective exhibit, and Mr. H. G. Ponting's pictures of the Great White South taken on the occasion of the ill fated Scott South Pole Expedition have attracted an enormous amount of interest. America has made a splendid showing, as between thirty and forty prints from that Continent have been accepted and received the hall mark of the Salon. New Zealand is grateful to the many Americans who have sent pictures. No doubt it will result in the Dominion sending over an increased number of entries to American exhibitions, and it must certainly strengthen the bonds of friendship between the two countries.

## CAMERA CRAFT

### Hampshire House Exhibition

Again a Salon without awards and without entry fees. Just a big, important event for the picture maker for the sake of the cause. The selectors are of an eminence that will give an impulse to all in the "know" to send liberally and of their best. Here is the hanging committee: Herbert Bairstow, Bertram Cox, Herbert Lambert, all F.R.P.S. men and standing at the very top of the world's pictorial group.

The last day for receiving entries is March 25th and entry forms are obtainable from J. Ainger Hall, 14 Disraeli Gardens, Putney, London. But why demand entry blanks when all that is neces-

sary is to send prints in the customary way. We are quite certain that the remoteness of this immense American country will incline the Society to overlook formalities.

### Brooklyn Institute

This ultra selective contingent of the Photographic workers of America is still pursuing a most conservative course. It has exhibitions that carefully avoid the spectacular and adhere closely to the best. Miss Lauffer and Mr. Zerbe conduct classes regularly, and do much to raise the standards of pictorialism. Our own deeper interest in the Institute were aroused by friend Alcock who told us much about it.

## NOTES & COMMENTS



### Photographic Signposts

For many years Burrough Wellcome & Co. have made it an annual practice to issue a most attractive and really useful booklet on photography. The wonder is that each succeeding booklet is so fresh and that the story of the usefulness of "Tabloid" Photographic Chemicals can be retold in a way so different and yet so fascinating. This year we are given in Part I a historical survey starting from 1910 and illustrated by a number of most interesting photographs reproduced in black, sepia, blue, green and yellow, and then in Part II we are taken on to practical photographic signposts which point out the right roads to success in exposure, development, toning, intensification, reduction, and the new technique of desensitising so that development can be carried out by subdued white or yellow light even when using color-sensitive plates.

The booklet "Photographic Signposts" will be sent post free to all readers mentioning this magazine and applying to Burroughs Wellcome & Co. (U. S. A.) Inc., 9-11 East Forty-first St., New York City.

### Hirsch and Kaye's Fortieth Anniversary

When a firm has existed for two score years and survived the vicissitudes of commercial life, it has in that achieved something. When, with each passing year, it has added to its prestige, to its patronage, and to its reputation for service and integrity, it may be said to have won success.

Success in our mind is all of these things: Not just increment and increased capitalization, not merely a larger building and finer fixtures, but the building up of a personnel of loyal, willing workers for a common cause and the maintenance of ideals. Hirsch and Kaye have merited these encomiums and we take a particular pleasure in offering our congratulations and in doing so are bold enough to believe we voice the sentiments of the thousands who have done business with the house for the full period, or part thereof, of its long, useful existence. May it be granted us to offer our felicitations on its centenary though its present head and we ourselves shall have to celebrate the occasion in another world.

## CAMERA CRAFT

### A. H. Beardsley

When, as Editor of this magazine, I want to refresh myself with a rest from myself, and look out on the world for an example of what an Editor should be, I sit back, puff the old briar and let my mind enjoy a contemplation of the Editor of Photo Era. Beardsley and I have much in common. Thank God for that. We are removed from the hurly-burly of the eastern metropoli and we go on our way doing the day's work as best we can. We seem able to keep in touch with what is going on in New York, Chicago, London, Berlin, Pekin, and Bagdad quite as well as if we were on Broadway or in the Loop.

Just before writing this we read a letter from Beardsley which conveys such a depth and intensity of idealism that to print it were sacrilege for but the meaner ten percent who might laugh at business ideals should be enough to filch some of the sweetness which such thoughts and feelings bring. Suffice it to say God still reigns in Heaven and men may glimpse Him in the degree in which they make themselves worthy of the privilege.

With this from the heart, we add our felicitations to Mr. and Mrs. Beardsley on their recent marriage.

### Southern School of Photography

A letter from Daddy Lively is always like a letter from home. We met him for a few casual moments at the Cleveland convention and treasure a little button he gave us. The man radiates geniality and our advance knowledge of his abilities added to our readiness to admire and esteem him.

So it is with special pleasure that we announce the opening of the next session of Daddy's Southern School of Photography on the first Monday in April. Let all who contemplate pursuing the study of the art and science of photography take cognizance of the fact and govern themselves accordingly.

### Free Lance Photographers Attention

The Holmes-News-Photo-Feature Service, general offices 135 Garrison Avenue, Jersey City, N. J., desires to get in touch with experienced photographers in all parts of the world who can take pictures

on assignment, get news and do correspondent photography and news work.

### Harold Bennett

He is some joshier. Also he dispenses degrees. He conferred Doctor on us while we were in New York and says we are as well entitled to it as some Doctors he knows. He must know some bum doctors. However, with an inexhaustible faculty for giving and getting pleasure to and from those with whom he comes in contact, Zeiss Tessars will continue to hold their pre-eminence. When the time comes to retire it is said Mr. Bennett hopes to take up photography as a hobby. Meanwhile he devotes his spare time making Ica a household word.

### Agfa Notes

Mr. Frank Wice, West Coast Sales Manager for the Agfa Products Company, spent a most agreeable half hour with us and left us rich in news. The Northwestern branch has been closed and our esteemed friends of the Hirsch and Kaye establishment are to handle the entire Northwest, as well as Northern California with a complete line of Agfa products. This assures a distribution in the west that will give photographers fresh stock on short notice and keep the shelves of dealers supplied.

The southern part of California is in charge of the B. B. Nichols Corporation of Los Angeles, now owning two stores; they having purchased the C. W. Courtney Company's stock, good will, and premises a few months ago in addition to maintaining their established place on South Hope Street.

Mr. Wice is a gentleman of most engaging personality and shows a keen insight into the requirements of this part of the country.

### The Cost of a Dozen Photographs

If you know you are one in a thousand. If you don't read the review of Ed. E. Sheasgren's book "The Cost of a Dozen Photographs" in the Book Reviews Department further back in this issue. Should you want to be shown where you stand buy the volume but do not be misled. It is not issued for pastime but for use—your particular use.



# CAMERA CRAFT

## Once More the Graf

We have just received a booklet entitled "How to Be Happy With a Graf Variable Anastigmat" and between its covers find not only all that could be desired on the subject but a most interesting and instructive article, "Along Comes the Variable for Cine," by Bert Glennon.

There is a chapter on handling and developing Soft Variable Negatives that will delight pictorialists. All in all this pamphlet should be sent for immediately by professional and amateur photographers whether they own a Variable or not. The text is a lesson in the completer school of photographic education.

## Houghton-Butcher Combine

Everyone, in any part of the world knows Butcher. The Popular Pressman and Carbines are universally popular. Somewhat less widely but perhaps more intensively known is Houghton; and now it is Houghton-Butcher for their own advantage and the good of photographers. Hereafter we shall look with even greater interest for things that come out of England from the new firm.

## The N. Y. Institute of Photography

The New York Institute of Photography is steadily forging ahead in its policy of progressiveness. One of the most important steps taken by the Institute was that which added Carl Louis Gregory, F.R.P.S., to their faculty. Mr. Gregory is widely known as an authority upon motion pictures and the author of one of the most widely read text-books ever published dealing with that work. In pursuance of the same policy, the New York Institute announces that they have added to their faculty Herbert C. McKay, M.R.P.S., who is also widely known as an authority upon motion pictures and the author of the first text-book ever published dealing exclusive with the amateur aspects of the art. Mr. Gregory and Mr. McKay collaborated in designing the new motion picture camera recently introduced by the New York Institute and it is rumored that they will collaborate further in the preparation of a series of up-to-the-minute text-books dealing with the latest advances in the world of the motion picture.

## Late Goerz Booklets

Goerz Lenses, Goerz Cameras, and Goerz Trieder Binoculars are little booklets full of interesting information of the products named, respectively. The C. P. Goerz American Optical Company seem to have much of exceeding interest to offer the photographically inclined.

## Leica Roll Film Camera

A Catalog just to hand tells of the smallest roll film camera having a focal plane shutter. The illustration shows a very scientifically constructed instrument with a real range finder. A developing drum and enlarging device are also shown. Those interested in 1½ by ¾ inch pictures will find something here to please their fancy.

## Medick-Barrows Mounts

The firm of Zellerbach Paper Company announce that they have added the complete line of the above photographic mounts to their already most extensive line of A. M. Collins. With the exclusive Pacific Coast territory for two such outstanding producers Zellerbach is in a position to supply every taste and demand.

## A Wonderful Sale

From a bulky catalog just to hand we are astounded to learn that standard lenses of the best known brands are being sacrificed by the City Sale and Exchange, 81 Aldersgate Street, London, E. C. 1. The firm named stands ready to send their catalog of bargains to anyone writing for it and what requirement may be made of patience and hope deferred in waiting for goods bought at such long range will be found compensated for in the saving in actual money.

## W. H. Salmon

We had the pleasure of seeing the genial sales manager of the Defender Company in these offices for a most pleasant half hour on his recent stay in this city. Defender papers are so steadily gaining in the general market that Mr. Salmon feels he can spare Mr. Sibeneck's time away from the coast less than he can his own time devoted to coming here for conference. Accepting the merit of Defender goods as known it is not surprising that the personalities of the Defender sales force should make them popular.



# OUR BOOK SHELVES

## The American Annual

This welcome, one a year visitor just came to our desk. It is fully up to the mark and a bit ahead. Such names as Paul L. Anderson, A. H. Beardsley and C. B. Neblette will carry the message of quality and profitable reading. The illustrations show markedly the change in trend and taste. We may be mistaken but it seems the paper is better, too. All in all, a big \$1.75 worth in paper and cheap in cloth at \$2.50.

Gearge Murphy, Inc., 57 East Ninth Street, New York are the publishers, and Percy Y. Howe is the Editor. Names that have been part of the American Annual for so many years that they are almost parts of the same thing—and that thing mighty good.

## Penrose's Annual

For twenty-eight consecutive years this hardy annual has come to those whose discrimination and perspicacity fitted them for the best. Penrose's Annual is entitled "A Progressive Record of Technique in the Printing, Process, Engraving, Photo-Mechanical and Allied Industries" but that is a very inadequate name for a book that contains so much that is artistically beautiful and for a treatment of subjects in monochrome and color, do perfect in the pictorial as well as the technical as to make it a compendium of photographic art.

William Gamble, F.R.P.S., F.O.S., is an acclaimed authority on every branch of photo-mechanical printing and the processes which make such printing possible. He has been in a position during some twenty-five or more years to become intimately acquainted with every new discovery and in many cases has been a factor in their exploitation toward an artistic if not a commercial success, as well. His review will be in the nature of a definite education along the lines treated.

C. T. Jacobi, the doyen of English book production, writes the fifth chapter of his

attractive series: "The Work of the Private Presses—The Eragny Press."

J. Barcham Green contributes an interesting article on "Hand-Made Papers."

E. O. Hoppe, the well-known photographer, writes on "Photography and Advertising."

Among the more practical subjects, special attention is drawn to an important article on "Aquatone," by R. B. Fishenden; "Color Photogravure," by F. Thevoz. In addition, from a long list of technical experts may be mentioned:

Alphonse Audy, A. E. Bawtree, F.R.P.S., S. E. Bottomley, G. L. Burdick, F. Colebrook, W. Ilston Cox, A. Dutton, E. H. Farmer, S. G. Garratt, Joseph Goodman, C. D. Hallam, E. C. Harrington, J. W. Haynes, W. B. Hislop, H. Theo. Jones, Otto Kerst, A. B. Klein, H. O. Klein, F.R.P.S., G. C. Laws, W. M. Rouse, W. J. Smith & E. L. Turner, Percy Squire, T. Thorne-Baker, C. A. Westburg, J. Widdop, W. T. Wilkinson, and S. G. Yerbury.

The illustrations at the end of the Annual comprise work from all parts of the world, including Japan, Canada, Switzerland, and of course the largest number of them are the products of the leading Printers and Engravers of Great Britain.

Specimens are included, reproduced by many different processes such as Collo-type, Photogravure, Aquatone Offset, Rembrandt Intaglio, Heliochrome, Nickeloid Color, Cryptographic, Similart, and Process Engraving, both in color and monochrome.

A particularly interesting specimen consists of a subject printed by the usual four-color process ranged alongside for comparison with the same subject printed by the three-color photogravure process.

## The British Annual

This indispensable volume has just come to hand, too late to review in this issue but shall receive careful reading between now and the next number.

# International Photographic Association

## OFFICERS OF THE I. P. A.

- F. B. Hinman, President, Evergreen, Jefferson County, Colo.
- Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N.Y.
- E. A. Mueller, Special Album Director, P. O. Box 20, Newark, N. J.
- John Bieseman, Director Post Card Albums, Hemlock, Ohio.
- Lovic Meredith, Director Stereoscopic Division, Ruppertown, Tenn.

## ALBUM DIRECTORS

**Eastern Division, No. 1:** Under the direction of Franklin Gray McIntosh, Album Director, 1620 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd St., Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

**Western Division, No. 2:** Under the direction of Allen Young, Room 418 Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming and Colorado.

**Southern Division, No. 3:** Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico and Arizona.

**Northern Division, No. 4:** Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

## NEW MEMBERS

- 5442—Charles L. Foster, Box 382, Firestone Park Station, Akron, Ohio.  $3\frac{1}{4} \times 4\frac{1}{4}$  contact prints and 5x7 enlargements, of speed pictures, water scenes, bathing girls, figure studies and historical subjects. I desire to exchange for the same. Class 1.
- 5443—Ernest Miller, Springs, Pa. Class 2.
- 5444—Rudolph Rutherford, 66 North Third Street, Portland, Oregon. Class 2.
- 5445—A. F. Chase, 4535 Gosman Avenue, Woodside, New York.  $3\frac{1}{2}$  Stereos of New York, Central Park, Hudson River, Palisades, Pan-American Exposition and Scenery. I desire to exchange for stereos. Class 1.
- 5446—Frank A. Reynolds, P. O. Box 1009, Fairbanks, Alaska.  $3\frac{1}{4} \times 5\frac{1}{2}$  and enlargements of landscapes, marine views, local views; all mainly in Alaska. I desire to exchange only  $3\frac{1}{4} \times 5\frac{1}{2}$  landscapes, nature and wild life, marine views, national interest, etc., and also enlargements. Class 1.

5447—Walter Wilson, Milan, Indiana. Class 2.

5448—S. H. Garrett P. O. Box 167 Meadville, Pa.  $3\frac{1}{4} \times 4\frac{1}{4}$  and 5x7 of landscapes, mountain views, historic buildings, figure studies. I desire to exchange for the same. Class 1.

5449—T. E. Daniels, 382 North Fourth, East, Logan, Utah. Class 3.

5450—Irving Schaefer, Darfur, Minn. All sizes of scenic and child life and others. I desire to exchange for anything, also male figure studies. Class 1.

5451—Ralph Stewart, Box 275, West Palm Beach, Florida. Class 3.

5452—A. G. Cronacher, Box 847, Reno, Nevada. 5x7 and 8x10 of lake, desert and mountain views. I desire to exchange for lake and general scenic views. Class 1.

5453—Edgar S. Smith, 24 Shaw, Sanford, Me. Class 3.

5454—George Ensell, 10302 82nd Avenue, Edmonton, Alberta, Canada.  $2\frac{1}{2} \times 4\frac{1}{4}$  and  $3\frac{1}{4} \times 4\frac{1}{4}$  landscapes and water scenes of England and Canada. I desire to exchange for the same views of Canada and England. Class 1.

5455—Trigg Garner, 835 South Spring, Los Angeles, California. Stereoscopic views. I desire to exchange only Stereoscopic views. Class 1.

5456—Harold S. McGear, 2540 N. 33rd Street, Philadelphia, Pa.  $2\frac{1}{4} \times 3\frac{1}{4}$  up to 5x7 of scenic, historical, portraits, etc. I desire to exchange for historical, news events, portraits, scenery and anything of interest. Class 1.

## RENEWALS

- 3254—Vernon W. Hutchins, 39 Academy Square, Laconia, N. H. Class 2.
- 5061—Carl Kruger, Mazenad, Sask, Canada. Class 2.
- 5198—Walter H. Emery, Mexico, New York. Prints  $3\frac{1}{2} \times 4\frac{1}{2}$  from negatives 4x5 of beautiful scenery, children, etc. Have large I. P. A. exchange list and wish to add to it. Photo exchange is very enjoyable if you honestly enter into the spirit of it. Been at it for several years; some of my exchanges still longer. Class 1.
- 5227—Roger A. Hart, 813 First Street, Newberg, Oregon.  $2\frac{1}{4} \times 3\frac{1}{4}$ ,  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$ , 4x5, 5x7, 8x10 of mountains, highways, beach views, city views, locomotives, steamships, automobiles, etc. I desire to exchange views of locomotives, steam and sail ships, city street views and buildings, and anything of general interest. Class 1.
- 5345—Roy M. Reineke, 139 West School Street, Owatonna, Minnesota. Class 2.
- 5402—Harry J. Hemmerle, 1624 W. Glenwood Avenue, Philadelphia, Pa.  $2\frac{1}{4} \times 3\frac{1}{4}$  and some 5x7 and 8x10 of general views and landscapes and enlargements. I desire to exchange for the same. Class 1.

## CHANGE OF ADDRESS

- 4291—John R. Palmer, Valatie, New York. (Former address was Avon, New York.)



# CAMERA CRAFT



THE CALL OF THE RANGE

(c)—CHARLES S. BELDEN

SAN FRANCISCO

CALIFORNIA

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The ULTRA Speed, Super Sensitive Ortho Chromatic, Non - Halation Emulsion minimizes risk of under exposure, insuring brilliant negatives even on dull days.

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OF AMERICA, Inc.  
New York City.

CHICAGO OFFICE  
180 North Wabash Avenue

## THE WINNERS

of OUR COMPETITION PRIZES are so satisfied that their prints come to us for each month's judging.

Have you sent in yours? Why not give yourself the fun of trying to win one of the five prizes? You'll enjoy it.

Get your prints in before the fifth of each month.

**Camera Craft Publishing Company**

703 Market Street

San Francisco, Calif.

IDA M. REED  
Owner and Manager

EVELYN M. TONNEMACHER  
Secretary-Treasurer

# CAMERA CRAFT

## *A Photographic Monthly*

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# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

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## The Glory of the Open

By Anne Brigman

Illustrated by the Author



Wherever pictures are understood and admired, wherever photography in its higher aspects is discussed the work and the name of Anne Brigman come up. A Phillistine, radical, virile, unafraid, she has hewn the place in art which she occupies out of granite to endure beyond her time. If she has studied, and no doubt she has, thank God none of the trevail of memorized precepts and undigested laws stick out of her work. It is her art, and anything she pictures becomes her own by right of the infusion of her soul. Things live which were elsewhere inanimate. Rocks and trees become vitalized with her emotions. So, too, figures become part of landscapes, not bodies put in to balance a composition or round a curve or accent a triangle but parts of the whole message, parts of the entire rolling, pulsating symphony. The simile is most apt, by chance, for she is at her best with her fingers on the diapasons.

S. B.

"Afoot and light-hearted I take to the open road,  
Healthy, free, the world before me,  
The long brown path before me leading wherever I choose.  
Henceforth I ask not good-fortune, I myself am good fortune,

Strong and content I travel the open road."

Song of the Open Road.

Walt Whitman.



COMEDIE

ANNE BRIGMAN

“Freedom has to be won afresh every morning,  
Every morning thou must put forth thy strength afresh upon  
the world,  
To create out of the chaos the garden in which thou walkest.

. . . . .

And still the great World waits by the door as ever,  
The great World stretching endlessly on every hand, in deep  
and unfathomless content—  
Where sing the morning stars in joy together,  
And all things are home.”

The Secret of Time and Satan.  
Edward Carpenter.

In Camera Craft for January, 1926, the leading article by my good friend, John Paul Edwards, has these telling lines:

“Even if one did not expose a plate, the soul is moved by the miracle of the morning—the song of birds—the sparkle of mist and dew.”



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CHARIOTS OF THE WIND

ANNE BRIGMAN

And further on in his article:

“Let your things be subjective rather than objective. It is the light and shadow on a mountain that is pictorial rather than the mountain itself.”

With patience Mr. Edwards gives a few simple technical directions (the size of the camera, a couple of ray filters and their density, what the plates should be) discusses briefly shutters and bellows and a perfect formula for tank development, and then goes up to the mountain peaks that he knows and loves and stays there;—in this angle, lies the secret of creative work of any kind. It is because one is so filled with the vision that he cannot but portray it sooner or later.

There is a painting by Leonardo da Vinci called “The Architect.” He is gray of beard and hair. He is dressed in some rich costume of that day. Beside him on a table lies his draughting board and a large sheet of vellum and a pencil. If I recall clearly he holds in one slender hand a pair of compasses. All of this is a wonderful pattern, but it revolves around one perfect point of interest, and that is the look that da Vinci painted—dreamed ahead of his brush and his pigment, even ahead of his marvelous



THE SPIRIT OF THE TREE

ANNE BRIGMAN

draughtsmanship—the look in the eye of his “Architect.” It is the look of one who sees his building in all its glory before he has put a line on the white sheet beside him. He is thinking through and beyond his medium.

This leads to the memory of last summer. Late in July I made up my mind that what ailed me was hunger—hunger for the clean, high, silent places, up near the sun and the stars. So into the tried and true dunnage sack went the sleeping bag, a big coat, a change of clothes and boots, a few toilet articles and two books—Walt Whitman’s “Leaves of Grass” and “Toward Democracy,” by Edward Carpenter.

I looked at my 4x5 Korona View camera and the beloved Smith lens—NO! I was tired. I wanted to go and be free. I wanted the rough granite flanks of the mountains and the sweet earth. I wanted the stacatto song of wind around rocks and juniper branches. The little No. 1A Ansco, with its  $2\frac{1}{2} \times 4\frac{1}{4}$  film, would do. I didn’t want to work. I wanted to forget everything except that I was going back to heaven, back to heaven in my high boots, and trousers, and mackinaw coat. That was all I wanted.



THE STRANGE TREE

ANNE BRIGMAN

It was blazing hot in the Sacramento Valley, but ahead lay the foothills of the Sierras—red hills of the days of gold, red hills on which the silver-gray squaw-pines grow. When we got to them, the red dust smothered us in the flying stage—but, what of it! One, so far in human experience, must die to go to heaven. Glimpses of snowy peaks like faint cloud-banks hung in the distance above the summer heat: And then the foothills became the base of the mountains and we rose among pine and fir where clear streams rushed under drooping alders; on and on we went until the timber line began to thin and jagged peaks cut black against the cloudless evening sky. Honey-sweet of sage and buckbrush filled the air, breath of the summer sun in the woods—outposts of God's high country.

The first day in the Municipal Camp was a failure. The trouble was with me,—I didn't care. I didn't know the points of the compass,—and I didn't care. I felt lost; I felt "punk"—and I didn't care. Somewhere up the highway, up through the forest in which the camp was located, was Echo Lake, and beyond six miles (on the contour map), was Desolation Valley,



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the trickiest and most beloved place I know; and still I didn't care. Malaria? No; indifference. It seemed to go clear to the bone. The second and third days were the same. Then, the balance shifted. That night I awoke suddenly,—lightning and a long echoing roar of thunder. From my tent doorway I could see huge masses of cumulus clouds behind the dark ranges across the valley, while through the sombre drifts played javelins of forked light. Then I knew deep down that the "Kaumaha" (as the Hawaiians call it), the heaviness had gone.

The dregs of inertia stayed with me until noon the next day, and I started in a queer dumb way. The sky was cloudless like Kipling's "Pale, dry, healing blue." A smart breeze sang high in the tops of the forest. The knapsack held a snack of lunch, the Ansco and a little metal tripod, the nature of whose legs is to telescope into themselves. (I learned in my early childhood that "Job was the most patient man in the world" but he couldn't have been—collapsible metal tripods were not in use in his day!)

The road wound through tall woods and down a narrow way to a gentle finale becoming a part of the shore of Echo Lake. The lake itself lay flat and shimmering under the noon sunlight. I was negatively happy, but still was lost. Away up, beyond the reaches of the lake, the peaks that marked the region of Desolation Valley look insignificant and like the orthodox heaven—far, far away. So I poked along a weedy trail beside the lake until I came to a great old juniper. It was gnarled and had thundrous reiterated, lines like a fugue by Bach and it grew out of a granite wall. At the base of the tree was a boulder, slim, square and upright like an altar; on its top I built a tiny fire of juniper wood an offering to the Gods of the Mountain. It was comforting there; the lapping sound of the lake, the crackle of the fire, and an occasional whisper in the tree top.

Then I started up hill, fighting through manzanita and buckbrush. The heat was intense, for I was too far below the immediate peaks to get the breeze. Up and up, over granite, wind swept trees huddled in groups or scattered like frightened sheep—strange enough to look at, but seemingly not pictorial. It was too hot to go further, so I took refuge under a low juniper, the knapsack for a pillow. Red ants came out and skated over me and bit me, and when I knocked them off they hurried back in a most undaunted fashion for new onslaught. Perhaps I dozed in spite of them for suddenly, again, came the thrilling sound of the night before—the sound that made the rest of the two weeks full to the brim for me—the sound of thunder! I reared to my elbow. Rising over the range to the east and banked as far as I could see each way were glorious cumulus clouds, summer thunder-clouds, full of motion and mutterings. They were coming in battalions across the sky; they were chariots of the wind; they were all argosies of the air in full sail; and the beauty of these cloud

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THE WITCHES

ANNE BRIGMAN

forms and their velvety shadows brought into form trees that had looked like stark nonentities, and the glaring granite took on a mysterious loveliness from their own shadows.

There is a story of an old fisherman who was a "whiz" at catching trout:

"Do you play them a long time?" he was asked.

"Naw," he answered. "I pull 'em in as quick as God'll let me."

To get those shadows, a time exposure was necessary and when I put on the K.1 ray filter I had to make exposures of such duration, that the memory of it still scares me. I simply held my breath and counted all the counts I dared. I have basic knowledge, but then my paraphernalia was so limited that I had to launch out into another dimension—a kind of swan dive—and I hit right!

Desolation Valley, I wonder who gave it that name? It is primeval; it is austere; it is forbidding; it is sinister; and yet, with all it is most radiant and beautiful. It is not a place for a lawn party, or golf links—it is full of little lakes besides the great artificial one—ghostlike dead trees—and high wild peaks—wind swept and snowmantled, tower above it, but there is a lure like the lure of the desert. Strange junipers and pines have lived in its granite clefts and high spurs for thousands of years and more, while meadows of wild flowers run riot everywhere around the little lakes.

I realized early in my use of the camera that the nearer the ground, in most instances, that I came with it, the better the sky line. The day I went into Desolation Valley—this primitive knowledge was a guardian angel. The tripod acted like a contortionist, all swivel joints and unlooked for tricks. I do not know why it was not cast out on the rocks or left to rust, but I put it doggedly back into the knapsack for the rest of the wonderful time.

In all of my years of work with the lens (since 1906) I've dreamed of and loved to work with the human figure—to embody it in rocks and trees, to make it part of the elements, not apart from them, even as Edward Carpenter writes:

"How the human body bathed in the sheen  
and wet, steeped in sun and air,  
Moving near and nude among the elements  
Matches somehow and interprets the whole of nature.  
How from shoulder to foot of mountain and man  
alike the lines of grace run on;  
How, as the Greeks dreamed, in rock and rill  
divinest forms lie shrined, or in the  
wild woods lurk embodied."

Rare humans, rare in their minds as well as in their slim, fine bodies, have given me of their simple beauty and freedom, that I might weave them into the sagas of these wind swept trees on high peaks.



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I knew no one, and, as I said a while back, cared nothing. Then came the storm weather and with it, the joy of working—light on a dark mountain lake, glories of sunrise, cloud masses, and strange trees. One day on one of my wanderings I found a juniper—the most wonderful juniper that I've met in my eighteen years of friendship among them. It had the glorious strength, the uplift, and the wind-kissed motion of the Victory of Samothrace. I sat down a short distance from it. It was a great character like the Man of Gallilee or Moses the Lawgiver, or the Lord Buddha, or Abraham Lincoln—on the ground, tailor wise—the knapsack beside me—looking up to my beautiful friend. After a while I walked around the wonder tree not so tall but lovely in proportion—looked at its battleship wedge-front and its broad back base. Away from the weather its bark was shining and tawny as a lion's mane. Green-yellow moss grew along its branches and into the foliage, while the delicate gray-ivory front of the tree shone with a rippling satiny radiance of its own. Storm and stress well borne made it strong and beautiful. I climbed into it. Here was the perfect place for a figure; here the place for the right arm to rest, and even though my feet were made clumsy by boots, I could see and feel where the feet would fit perfectly into the cleft that went to its base.

Once again I stood away from the tree. I might not see it again, but to know it was worthwhile. It was about 2 o'clock in the afternoon, I noticed its half lights, its few big shadows, the superb mass of its foliage and the lovely convolution of the branches. I'd clear away the debris about its base, even though I'd never see it again. There was a husky log, and old pine giant weary of life and gone long ago. It was rolled over the cliff, and some fair sized boulders followed; there were white pebbles and sticks, little high lights that had no meaning in the scheme of things, and here and there in the tree itself small extraneous branches and cross-purpose ones. These were removed, and I told my tree adios and went back to camp through the evening light.

Perhaps, because I wasn't in sackcloth and ashes about this tree, or concerned as to what would happen in these two weeks, the Gods of the Mountain in their inscrutable ways brought to me everything, and to crown all, a lovely human. This human knew nothing of my work with mountain trees, but was willing to go to the wonder-tree and there, in this high, lone place, with the lame duck camera, between hail showers from racing clouds and glorious sunlight, the film of the print INVICTUS came to birth.

Note: All of Anne Brigman's films of this particular summer had to be intensified. Her films are always carried into the positive (transparency form), process films being used, and from this into the enlarged negative.



# The Secret of Exposure

By C. A. Harris

If disposed to face the facts the average camerist, as he fixes a valuation upon his accumulated efforts, is ready to declare that the percentage of good things is small when stacked up beside the worthless and wasted. It is one thing to use material understandingly and with definite purposes in mind which in the end compensates for any loss, and quite another to indulge in the unmitigated waste of inexperience which neither profits nor leads to progress.

Successful photography, as far as the technical side is concerned, may be expressed in the phrase—correct exposure within the latitude of the film and, as it happens, this is the first step of the process. So it frequently happens that an experienced finisher is sadly handicapped by the casual, if not impossible snapshooter. A better appreciation of the nature of photography—by what means a negative is produced and what control the camerist has may serve to clear the way.

The active medium for our work is light, which has the power to act in such a manner upon bromide of silver in emulsion as to enable the chemical action of a developer to reduce to metallic silver the image projected by the lens. A large part of the light employed for making the photographic negative is reflected light and this differs in composition from white or direct sunlight. In this we observe the phenomenon which produces color. Light when passed through a prism is found to consist of seven spectrum colors, violet, indigo blue, green, yellow, orange and red and when white light falls upon an object, with the exception of one that is pure white it undergoes certain selective alterations. A small part is reflected unchanged which explains how it is sometimes possible to photograph red with an ordinary plate which is insensitive to red. Another part of the light is absorbed or quenched and the remainder penetrates slightly below the surface and is then reflected, this last consisting of and supplying the color. A given object therefore is not in itself blue, or green but is of a nature to reflect light rays of those colors and absorb or nullify the others. A white object reflects all of the color rays and for this reason is very energetic in its action upon the sensitive plate. Black reflects none and between these extremes are the infinite variety of hues, tints and shades, with their combinations that make up the world of color.

This is then the character of the light which is utilized to produce a negative and involves the question as to the action of color on the photographic plate and the use of color-sensitive emulsions; a problem that relates to exposure and should be understood. We are accustomed to say that we photograph an object which is not strictly true. What we are really doing is to control light; to record by means of our sensitive plate the varying intensities of light rays that have been reflected from the object. Our picture is painted with a brush of light.

## CAMERA CRAFT

Therefore the subject or scene is judged by the manner in which it is lighted. We endeavor to so light a portrait as to give modeling or roundness, and contrast, and the landscape is photographed when it is estimated that the light conditions are most favorable. A landscape exposure in dull weather is generally flat and lacks shadows.

A negative to make a brilliant print should have a considerable range of contrast between the extreme lights and the deepest shadows. The high-lights should be bold and firm but not so dense as to prevent details from being printed through them. From this point the density of the different gradations or the scale of tones should gradually and harmoniously blend into the deepest shadows which last should also show a certain amount of detail. These matters are perhaps self-evident but it is desired to emphasize the part that light plays in forming a negative.

Let us turn for a moment to a consideration of the sensitive plate or film which is to become the negative; really a marvelous product but with certain limitations. The range of contrast in nature may be several times as great as any plate or printing paper can record. The result is that if we time the range of our plate to one end of the wider range of the subject, the strong lights are rendered properly but the shadows will be undertimed with an absence of detail: Likewise if exposed for the opposite end of the subject's range we shall secure details in the shadows and half-tones, but the high-lights are buried in density. The rule is to expose for the shadows and develop for the high-lights but it is reasonable to suppose that with very strong contrasts the lights will be solarized and the negative rendered more or less imperfect. We have a measure of control through development and by using light filters, etc., but by far the best plan is to postpone all such exposures until a more suitable time when the light is softer.

There is a definite maximum and minimum beyond which the silver salt of our sensitive plate has no power to react. If the light action upon the emulsion is such that when developed total reduction of the silver takes place then the extreme of density is secured.

Should the light exceed these limits there can be no further reduction of the image by the developer and from this stage the density gradually diminishes as the exposure is prolonged. This last is solarization and the effect is present more or less with overexposure. It flattens the high-lights and takes the snap and vigor from the picture. On the other hand, it is necessary that the quantity of light shall be sufficient to cause a reaction in the bromide of silver that is capable of development. The near approach to this zero point is the explanation of under exposure.

If the contrasts of light are not excessive there is a certain latitude of exposure with modern plates and films, that, for some subjects, permits variation from the correct exposure and still produces a passable negative when properly developed. With subjects having very little contrast such as white statuary, shadows on snow, copying prints, etc., the exact exposure is essential or the delicate shadows may be lost.



In conclusion and without going into the merits of light-meters, mention might be made of the desirability to begin any doubtful problem in photography by making preliminary tests. It seems so obvious. There is always one correct exposure that is better than one nearly so and nothing serves quite so well as a practical demonstration of working conditions. The trouble with guesswork is that one is inclined to pass results that might be much better with a little more care.

For the beginner the first lesson might well be the making of a few experimental negatives. Under the same light conditions make several differently timed exposures upon a given subject, using the best judgment to cover the emergency and then develop them together in a tray or tank for the same length of time. A careful comparison will usually discover one to be more acceptable than the others and in this way the correct exposure is found for these conditions. The other negatives will for an object lesson as to the effects of wrong exposure. Later when engaged in more advanced and exacting work such as copying prints, making lantern slides or making enlarged negatives or prints, a series of test exposures upon a plate or film or upon a strip of sensitized paper as the case may be, determines the right exposure for the given conditions of light, paper or plate, used and developed.

Summed up and boiled down the secret of successful negatives and prints is correct exposure meaning exposure within the latitude of the film or plate.

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## The Camera—Story Selling Helps

By C. A. Lovell

One of the facts that must have impressed even the most casual reader of magazines and newspapers is that the reading public wants pictures. The numerous photographic illustrations one sees attest this, since the editors may be trusted to print only what the public wants.

Early in my work as a writer of articles for newspapers and magazines I learned the importance of this thing. The first article ever offered to a big farm paper of national circulation was held while the editor asked me if I could furnish some kind of illustrations. The same query came about two days later from the editor of an outdoor publication. Since then I have learned that the right kind of a human interest picture often will prove the means of selling an article or news story that would never get by otherwise.

Much of my work is done for the bigger newspapers and the farm magazines. Pictures for these markets require correctness of technique to a certain extent, of course. But important above this they must tell a story and carry human interest. Pictorial qualities are of secondary value except in a very few cases where outstanding excellence in this respect brings a sale of the print solely because of its influence.

## CAMERA CRAFT

The equipment needed is any camera that will take good pictures. When I started in the game my tool kit contained one  $3\frac{1}{4}\times 4\frac{1}{4}$  Ansco with RR lens, bought at second hand for ten dollars some years earlier. It continued to serve for years thereafter and pictures snapped with it have made their way into some rather high-class company. It had, however, only the regular look-in-and-guess-what-you-are-getting finder, whereas I needed a ground glass to aid in composition. Also I needed a faster lens.

One day I found a Mentor Reflex 10x15 Cm. in the hands of a local photographer. It was partially out of order, but I bought it anyway and made the necessary repair. Some day I may own a still better reflex or Graflex in a bigger size, but I suffer little or not at all from the lack of it now, so to judge from personal experience I would say that the best equipment is the camera that is available—provided it is any good at all—plus a little brains.

At first I patronized professional finishers, but now I do the developing and printing myself. It's cheaper, time saving, and I get the desired results with more certainty.

The type of print to turn out is one that contains plenty of detail, is bright and snappy. Always remember that some of the detail will be lost in the process of making the halftone or other printing block. Get a lot of it if possible. Too much contrast should be avoided, but too little is worse.

On the point of composition, remember that one certain central figure or object usually is the point of interest. Getting the central object too much in the middle of the picture is all right as a bugaboo so far as pictorial photography is concerned. But it may as well be forgotten when the end sought is a print for illustrative purposes. Nine times out of ten the print will be trimmed mercilessly so that only the one interesting object remains. Why not get that object in the middle where it will show to best advantage? Also, why worry about the other things that are going to be cut out, anyway?

Do not misunderstand. I am not arguing that pictorialism is worthless. Far from it. I take pictorials and hope eventually to obtain a collection that will please others as well as myself. But when a story or article is to be illustrated I take **pictures**.

One negative that paid for itself many times over shows a hen and her hatch of baby chicks. As a photograph it is rotten, being somewhat crooked on the film and having an ugly shadow of a house in the background. But this particular hen had been first prize winner in several exhibitions, which was a story in itself and the thing I was writing about. My picture showed that in addition to being a type of hen that could win over her sisters in the show coops, she also got into her working clothes and rendered a good account of herself at home. A carefully posed shot would not have carried the story as well as the informal snap depicting the hen and her brood as she guided the babies about the farm in search of food.

## CAMERA CRAFT

Another picture, or rather, a number of them, illustrated an article about the signboards erected by farmers at roadsides to make known to passersby the offering of products of the orchard, garden, and farmyard. Again, these were poor examples of photographic art. But they brought a check.

A certain story dealt with one farmer's methods of trapnesting his hens to determine the egg producing capacity of each. A picture shows a pen of hens with their male consort, who at the moment of exposure happened to be walking away from the camera. I got him in a most lordly pose, one that is as characteristic of the poultry-yard as a hen's cackle or a rooster's crow would be. Result, cash.

The school children of my county contributed their pennies to a fund for the erection of a monument to the late President Harding in the Kansas wheat field, where he operated a harvesting machine while on the western trip that ended with his death. A picture of that monument enticed dollars from a long line of editorial bank accounts.

Not all pictures taken are sold, of course. Many are taken without thought of sale, others with the intention of selling some day when conditions are right or when a series of them shall have been completed. To illustrate this, just now the work in hand is that of making a series of pictures of trees in my home region; another of wild flowers. It may take years to get them all. Still another has to do with a certain picturesque section, known locally as the sand hills. At least a year must elapse before the last of these can be developed. When one series or many finally is complete, however, it will be a simple matter to take my notes and the prints and evolve a story that will gladden friend bank account.

The how of taking pictures for use as illustrations, therefore, is to take them. Work. The only formula I know may be stated in two ways.

Way No. 1 is to get the story and write it readably, getting, at the same time, some pictures that tell the same story told by words of the manuscript.

Way No. 2 is more elaborate. Of writing ability, take 1 part; of picture taking ability, 1 part; of the nose for news, 98 parts. Mix the two first named ingredients thoroughly in the dry state, then add the third, stirring vigorously until a perfect solution is obtained. Keep the solution stirred forever thereafter to prevent it going stale. To use: Pour a generous quantity over yourself, your typewriter (or pen), and your camera. Do this at least once daily, preferably early in the morning. Soon you will have learned a surprising thing about this solution—the more of it you take out of the bottle, the more the bottle contains.

---

## Success

One way to achieve Success is to do something better than it was ever done, do it often, keep doing it, and then improve on your way of doing it.



# More About the Mountains

Lee L. Stopple

President, Commercial Photographers' Association of San Francisco

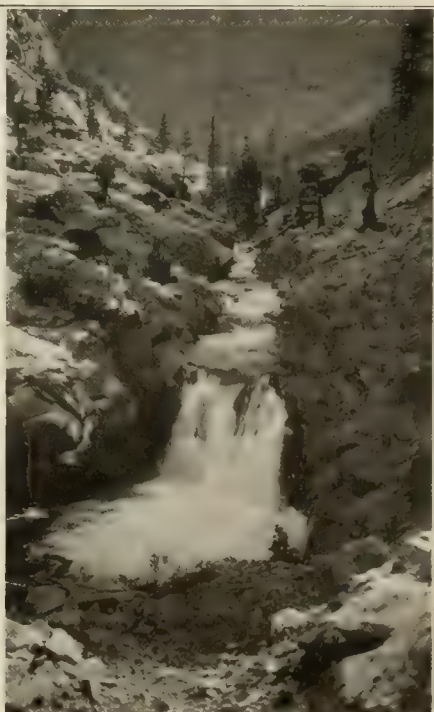
Illustrated by the Author

As our Editor has said "The photographers seem to be running to mountain stuff of late." Perhaps the subject excites all who love the high places where the air is purest and nearest to heaven to recalling their own experiences and perhaps, too, the recollections are so keen and pleasant that they cannot resist telling them. That is how I felt when I read John Paul Edwards' account of where, when, and how he got his joy of the mountains.

Some like to ride to their favorite places in limousines, to carry all the comforts of home on the running-boards, and to do their hiking vicariously by letting George do it, and buy their views at the foot of peaks which they afterward feel they have climbed, some take delight in loading huge sacks of impedimenti on their backs and like over-loaded pack-horses laboriously toil up the trails and glory in the self-imposed hardships endured. It was my care to see the top of the world for myself, to take my own pictures, and the imperative necessity for traveling light, largely influenced me to selecting the proper equipment for locomotion and for picture taking in the regions where my last vacation was spent.



MT. LANGLEY, KING'S RIVER



DEVIL'S WASH BASIN

## CAMERA CRAFT



AMPHITHEATER LAKE



HELEN LAKE

The high Sierras of the King's River region are God's truest exemplification of his goodness to man. The soul expands and one is exalted by grandeur and beauty. The magnificence of the mountains cannot be put into the puny limits of language. Certainly I cannot command enough English to attempt doing so. It was the inner urge to convey to others what I saw that made me lavish in the expenditure of films. I am a Commercial Photographer, if courtesy will permit a Photostat man to claim that distinction, but in the midst of those towering peaks, lofty masses, and patriarchal trees, I felt that it was not hard to be a pictorialist. The Pictures are there and the beauty is abundant. One has but to pick and snap the shutter.

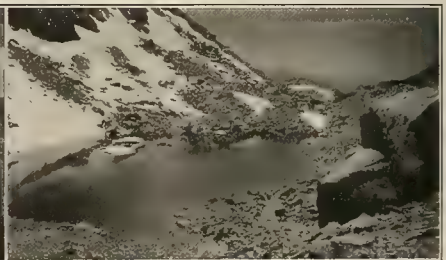
A caravan of pack animals, a company of kindred spirits, a disdain of automobile roads, summer hotels, plus an over-powering desire to go "in back of beyond" has resulted in the enjoyment of many wonderful hours spent in the mountain fastnesses of the West.

Many occasions occurring when all items of existence—food, clothing and shelter—had to be carried on one's back, compels the rejection of all but the irreducible minimum. Tramping over mountain trails at high altitudes does not inspire one to carrying heavy view cameras, a collection of plate holders, and other paraphernalia of like description.

Then, too, one is entitled to what comfort one can get from the ability to get around sharp points and narrow ledges without the risk of being bumped off the trail by the protuberances and shifting weight of super-abundant impedimenti.



NO NAME LAKE



GLACIAL LAKE

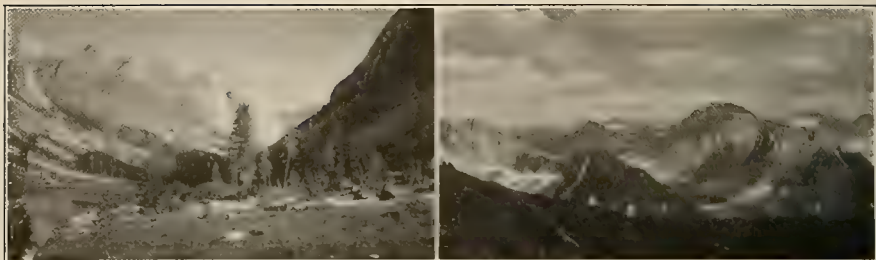


Where heaven's clouds congeal to virgin snow  
And icy waters into soundless pockets flow,  
There God in Glory all serenely walks  
And in the awe-inspiring silence talks.

Lee Stopple.



## CAMERA CRAFT



GROVE MEADOWS

EVOLUTION GROUP

But over and above these considerations is the fixed purpose to bring back pictures that will enable the memory of those wonderful hours to ever remain fresh, and to better interpret the beauty and sublimity of the mountains to our friends. To the accomplishment of this, several makes of cameras have been used in past years, but never with the results that met the requirements of one wishing nothing less than the best attainable.

On my vacation trip of 1925 into the High Sierras of the King's River region, I carried what I consider the most satisfactory camera for the purpose and coming within the scope of requirements—lightness and flexibility of operation. The camera was an Ernemann Bob II, with a Goerz-Dagor f.6.8. lens, making pictures  $3\frac{1}{4} \times 5\frac{1}{2}$  inches in size. This camera has an extension bellows enabling one to photograph the distant mountain views as well as photographing flowers, bird's nests, insects, and for general use. Agfa roll film was used, and the results surpass any other film previously used.

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### Just Beginning

By Sigismund Blumann

The other day a very charming young woman came diffidently into these offices and asked whether I thought she would ever be likely to become a proficient amateur. She explained that the question was put in advance of owning even a camera because an outfit cost so much money.

That was a discreet and natural frame of mind with which to approach the subject. It was of great importance to me because it started a train of thoughts that may be useful to many others who feel likewise doubtful of engaging in a pastime which costs so much in outlay and upkeep.

The answer to the young lady was that an outfit does not cost much money, or at least that the first outfit should not cost over five dollars, and that she had the same chances, the same talents, and the same opportunities that ninety percent of the millions had who are enthusiastic amateurs and derive such pleasure from photography as they could not from any other hobby at the same or at ten times the cost.

## CAMERA CRAFT

In the first place, one should not purchase a high priced camera and lens to begin learning. The simpler the outfit the better. I should recommend one of the dollar or two dollar box cameras with its fixed focus lens and three way shutter. With this Salon winning pictures have been made. For the novice it offers the best opportunity to learn exposures, composition, and selection of subject. There are no complications to keep in mind. No shutter speeds and apertures, no rising and falling or tilting backs and fronts, and no problems of depth of focus and flatness of field. Nothing to do but press a lever and turn to the next film.

Do not hold this simplicity and cheapness in contempt. The dollar box will do as much for you as a two hundred dollar outfit, at the start, for it must always be your ability that makes the picture and not the apparatus. You'll spoil just so many films with the simple box and you might spoil ten times as many with the last word in cameras and lenses if you had such. But you will make some fine negatives with your dollar's worth of outfit and if you study why some are good and some bad you will be learning hundreds of dollars value and saving the interest on a hundred dollars or so.

When you have become proficient in selecting the subject, the light conditions, the composition, and the exposure give the little box to some child and buy yourself the best you can get. Let the limit of your means be the limit of your investment. You may get fifty dollars' worth for a hundred but you can never hope to get a hundred dollars for fifty. Buy the best and buy of a reputable dealer who is known to give unlimited service to his customers. You will want to talk over many things with the man behind the counter and the best dealers hire only salesmen who can be of help as well as mere sellers of goods.

Buy the best materials and see that they are fresh. Don't be a bargain hunter for when you have averaged your years expenditures you will see that the bad buys have made the good ones cost more than a consistent insistence on the best at all times. Staple goods in good condition are as staple in price as postage stamps.

What is the best sort of camera? Oh dear! I once wrote that in my opinion a Graflex was the best if one could only own one camera and heaps of living coals are still being poured on my poor head. That is still my belief, but I should be unhappy and feel poorly equipped to enjoy my endless trying for a real picture if I had not my vest-pocket roll film and 5x7 plate cameras to supplement the Graflex. There are over a dozen high grade lenses in my collection and I use and get pleasure out of them all. Each has a special purpose. They cost money but that money could have bought me nothing that could give nearly as much real enjoyment. Each lense is another lump of sugar in the cup of coffee which we call life.

Sure, I'm a Nut. You shall be one, too, if you get into the thing deeply enough to enjoy one of the best hobbies on earth.

There: The secret is out. If your dollar camera proves to you that

## CAMERA CRAFT

photography cannot hold you, only a few dollars have been consigned to the bad.

As to whether to use roll films, cut films, or plates, I am the worst person in the world to ask. My Graflex is equipped with a plate magazine, a cut film magazine, and a roll-film magazine. My plate camera has a film-pack adapter and the plateholders take cut films or plates. It is like whiskey. The pre-Volsted Kentuckian is said to have asserted that there is no bad whiskey. Some is better than others but all is good. Plates are good, roll films and cut films are good: Even paper negatives are good. Some are better than others. You will arrive at a choice governed by your idiosyncrasies and the accident of which works best in your hands.

As to the best brands: Look over the complete list of manufacturers and be assured those who have survived the vicissitudes and tests of the past twenty years may be trusted to turn out only reliable merchandise. You will arrive, in this matter also, at preferences. Be broadminded and catholic in your tastes. Try everything and choose without prejudice. As an amateur it is one of the elements of your great pleasure in photography to do whatever you want in the way in which you want to do it.

But, never be afraid to start on account of the cost. A dollar camera, a dollar carrying case, and a couple of rolls of film at twenty-five cents each makes a total of two dollars and a half. Then go out and waste the films on a brave trial. Before you use another roll have a talk with the salesman and have him tell you what is the matter with your negatives. Then try again. Come on in, the water's fine.

Come on in, the water's fine.

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## The Camera-Hunter

W. J. HOLLIDAY

No cry of wounded bird, no empty nest,  
No plumage darkening with a crimson stain,  
Nor eye fast glazing with approaching death,  
For we are brothers with the wind and rain.

I would not break your flight, O happy bird,  
Nor hush the music of your morning song,  
Nor still the call of mate to wooing mate,  
For we are brothers, and the day is long.

The day is long, and filled with rare surprise,  
The changing beauty of the field and sky  
Lifts you to song, while all around I feel  
Akin with things that live and move and fly.

So when the day is done and night appears,  
Within my darkened room there comes to view  
The pictured story of your woodland home,  
And from my heart your song returns to you.

From "THE DUMB ANIMAL."





JOHN J. BAUSCH

July 25th, 1830—February 14th, 1926

To have achieved ninety-five years of life is in itself distinction. To have made every year of the adult period of so long a life useful and productive is a glory. To have brought to his adopted country an industry and an institution that gave it added credit in the eye of the world and added prosperity, is high patriotism.

John Jacob Bausch came to the United States as a poor immigrant boy with no resources outside of himself and his high hopes, ambitions, and determinations. His hardships might have conquered the persistence of older and native citizens. He fought adversity, and won at last. His career stands as an example, his death is a national loss.

To his bereaved widow, sons, daughters, and grandchildren, we say that their grief should find assuaging in the knowledge that God had given him a quarter century more than the allotted span and in that gift God had benefited the world by that much.

Our friend is dead but the great things he projected go on and in them and in the memory of a big, good man, is an immortality that shall outlast many generations. —S.B.



THIS IS THE CUP

## The Annual Silver Cup Award

And now the first year of the Camera Craft Competition has been rounded out and the Silver Cup has been awarded to Julius Aschauer of Vienna, Austria for one of the many superb Bromoil Transfers he has submitted through the twelve monthly showings. The jury were unanimous in their selection and as each judge was required to make his decision, singly and alone, without knowing who the other judges were and what any previous decision had been, the justice of their

opinion may be accepted.

Congratulations Mr. Aschauer. You are a stranger in a distant place but not unknown to us since your first masterpieces came to delight us.

The judges for the Silver Cup were, Mrs. Holly Todd, Portrait Photographer; Mr. Ralph Young, Commercial Photographer, Illustrative Artist, and Pictorialist, (both professionals) and Mr. Louis Goetz, Amateur Pictorialist and Salon Contributor. The names carry respect and conviction. No more need be said.

## CAMERA CRAFT



THE BEGGAR  
Medalist and First Award  
Camera Craft May Competition

Bromoil Transfer  
JULIUS ASCHAUER  
Vienna, Austria

### THIS IS THE CUP WINNER

Mr. Aschauer sent about twenty of the finest Bromoil Transfers over the period of the year and achieved three of the medals. That he did not win oftener is an evidence that judges can and do find the value that may lie in even a snap-shot when it carries a message of art and beauty. And it proves that juries are not always swayed

by the wonders of technic or the fame that lies in a name.

And now we are off again on a new series. Another year ahead and twelve more medals, forty-eight more awards, and another silver cup ahead. Come all ye and begin with however modest a starter. Build up in numbers and in quality. Work with a purpose and an incentive.





LEFT BEHIND

VALENTINO SARRA

First Award April Camera Craft Competition

## CAMERA CRAFT



Second Award



Third Award



Fourth Award



Fifth Award

Second Award: Karl A. Baumgaertel; Third Award: Vincent Dolfi;  
Fourth Award: Doctor J. B. Pardoe; Fifth Award: H. L. Pickett

## CONTRIBUTORS TO APRIL COMPETITION

Ralph A. Anderson  
Julius Aschauer  
Ben Bruce Blakeney  
Peter Bryce  
Oliver G. Bell  
Sylvia Ryan Becker  
R. A. Barber  
K. A. Baumgartel  
W. Bush  
Burg C. Clark  
LaVell Cooley  
Charlotte E. Craig  
Vincent Dolfi  
James Dolan  
H. Dittman  
W. H. Carter  
Oscar Helmstrund  
R. Hagen  
R. P. Edwards  
James Flannery  
M. Fanning  
Alma M. Fenske  
Edna R. Gordon  
W. S. Gilbraith

George W. Gerhard  
Edward Glaser  
Warren D. Hubbard  
Kate R. Hazeltine  
J. K. Hodges  
K. Imatsani  
H. Itui  
L. O. Jenkins  
Hiromu Kira  
Dr. K. Koike  
F. C. Krieg  
Ed Lundin  
J. S. Loomis  
Mrs. T. P. McCormick  
B. W. Melbourne  
Ernest Miller  
Paul W. MacFarlane  
Louis R. Murray  
F. C. McKinnie  
Lewis S. Mace  
F. C. Martin  
C. B. Munn  
M. Martinson  
S. Newman

Mrs. C. H. O'Dell  
M. A. Obremski  
Dr. Pardoe  
A. J. Pandian  
Prof. F. L. Pickett  
J. Quanto  
Raymond Risley  
A. Rose  
A. Ruediger  
C. J. Robinson  
Henry Sill  
W. Kiyomasa Shimidzu  
Mario Scacheri  
Valentino Sarra  
Dr. Max Thorek  
L. Tumatsu, Ph.D.  
Harace Tyzack  
K. Uravovich  
Willard A. VanDyke  
Dr. Ivan Waszlawski  
J. Withal  
Wallace W. Ward  
Miss J. Yeman  
Harold Youngman



## FOREWORD

When the desk is cleared of paste-pot and shears and the lamp is lit, it is good to put a match to the freshly loaded, old pipe and take a puff or two, letting the mind's mind relax into mere dreams. The lamp is a sentimental fiction, of course, being a standardized glass bowl with a bulb glowing through, but the pipe is real, the mood is sincere, and we hope the mind exists, more or less.

Out go our thoughts to readers unseen, perhaps never to be met except as a large, critical, voracious body of men and women who consume the forty-eight pages of pictures and text and off-hand decide the fare has been very good, fair, or rotten. Little do they care what labor, what hopes, what ambitions went into every line and every illustration. Why should they. The best is no better than their due.

In the quiet mood of work done, pleasure here, I like to feel the aggregation are just one, an individual reader, that they rather like me and approve of me. Certainly I do have a fondness for them. They make this, my avocation, possible. The letters they write me are letters from the softer, gentler side of humans to an accepted fellow creature. Most address me by name, and even those who correspond with that anomalous abstraction "The Editor" permit a few words to creep in that show they are sending a message from man to man.

So, the paste-pot and shears being put aside and the lamp lit, the pipe drawing freely, it shall be my great pleasure each month to sit back in idle ease and talk with you all, just as if we were assembled in a cheerful, informal way. I shall voice opinions which might be right or wrong. Be indulgent when I differ from your pet theories and credit to my frankness and sincerity what you may discount to my errors.

The prelude being over, what shall this page hold? A little, each, of a great variety. Improvisations as the mood moves: Timely bits: Quotations pertinent to the chosen subject: Verses, if you will generously accept; and much plain talk to you from me on whatever topic may arise or be in the air at the time. Your letters are the best that can be offered in the way of help and rebuttal. In such controversies as may come up these shall be published when seeming to be of general interest, regardless as to whether they approve or condemn any contention.

There you sit in a comfortable chair—it always stands ready for your material self, warmed by a waiting welcome, waiting your coming—and here sit I in the armed desk chair. I talk and talk and talk. It were the height of usurpation of prerogatives to deny you the right to talk back.



By all means have your say and be assured you shall have the same hearing which you so kindly accord me.

God willing and my resources not petering out, we shall have a lovely time of it.

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### Are We Too High-Brow?

About the middle of February we received a letter from a subscriber couched in no moderate terms condemning our publication for the amount of Advanced Pictorial material printed in it. It is my special effort, and it is my duty, to please every reader. That is hard enough to be almost impossible, but it is up to me to accomplish just the same. And I try.

On receipt of this letter I immediately went over the issues since taking charge of the Editorial Chair and found that forty percent of the text and thirty or more percent of the illustrations were of the sort that interests the strictly amateur.

The really pictorial seems to predominate because it dominates. It looms big from superior quality. It impresses the beginner because it seems so impossible for himself to achieve. As a matter of fact it is giving him an education that is invaluable and can be gotten no other way. It eventually gets under his skin and makes him ambitious, thus opening new and intense interests in photography. Think this over and apply it to yourself.

But whatever your tastes, do not pick out the things you do not like and begrudge the other readers the parts they do like. Do not single out the articles and the pictures that displease you and condemn the whole. When you sit down to table in the best restaurant in your city you find many things on the menu that are distasteful to you, some are quite revolting. You do not like roast pork, you abhor chicken ala king, potted beef is disgusting. Would you condemn the entire bill of fare and the place itself? Take a porterhouse with mushrooms, which is your favorite dish and if the cut be good and the cooking perfect be glad and praise the thing and the place.

You, dear reader, are given a bookful each month from which to choose. All of Camera Craft is not for you. Some of it is for the other fellow. Pick what you want and pass the rest. You will find you have a mighty good fifteen cents worth in every issue. I hope so, anyway.

But should you on mature thought decide something is being overlooked or neglected, write in and say so. If this is to be your magazine as we continue to assert, you have a right to kick and we have a right to expect you to help make it what you want. Only remember "What you want" means what all of you, with your diversity of tastes and equal rights to being satisfied, want. Isn't it true?

From the diversity of your opinions we shall try to aim to satisfy and at least may hope to achieve a fair average. So come on and let us pull together.



### To the Reader

This is a new department and needs some introducing. It does not purport to cover the professional field of motion pictures though any questions that may come from professionals shall be answered within the scope of our knowledge or the obtainable facts. We hope to interest the amateur in the fascinating new phase of photography which shall enable them to perpetuate not only the momentary pose of persons or the minutes beauty of a scene but to impress in repeatable form the very expressions and fleeting emotions of living beings and the evanescent glories of sunrise and sunset and moving lights and shades.

Motion picture making is no longer the monopoly of the adept but has been made as simple as the old "You press the button and we do the rest" method of photographing stills. Cine Cameras are reasonable in price and we are informed hundreds of them are being bought and sold every day. The layman is becoming accustomed to using the instruments and this department purports to serve him.

We hope our readers may send in not only their troubles but their discoveries. We hope to learn from what we receive as we trust we may be able to teach with what we give. Any help you may give others will be an exchange for what they offer you on these pages. To which shall be added articles by accepted authorities, from time to time.

### Something About Amateur Machines

Accepting that the article in the May issue, 1925, of *Camera Craft* entitled "Motion Picture Making by the Amateur" adequately covered this subject we are justified in referring the reader back to his files of our magazine. There is however something to be added which becomes necessary through the introduction of newer forms of instruments and films.

Eastman has put out a dainty bit of

apparatus which is about the size of an average Kodak and which functions as efficiently as the largest machine. The Bell and Howell firm have a new handle and trigger affair that works with uncanny ease and accuracy—it is more than ever like sighting with and shooting a rifle. The Pathe baby film is in truth about the width of baby ribbon with the sprocket holes in the center and between frames instead of at each side, and within the limits of its claims projects well.

There are, therefore, now three sizes of film on the market—the standard which is one and three-eighths inches in width; the 16 mm. which is five-eighths of an inch wide; and the Baby Cine three-eighths of an inch in width.

As always, where differences exist, each has its talking points and its detracting factors. The standard size may be thrown up to larger size than the smaller but its cost is higher, its bulk greater, and fewer images can be taken to the footage. The smallest is temptingly cheap, offers the opportunity of taking three times as many images or frames to the foot and a failure becomes less expensive. It can be enlarged only to diameters much smaller than the standard. The 16 mm. claims with much justice that it can give the happy mean of a larger image than the Baby and a lower cost than the standard.

There is another difference in films. Some are negative films from which a positive must be printed for projection and some must be reversed thus cutting out an extra roll of film and cost of printing and developing two reels. For the first process is claimed the ability to make as many reels as may be desired from the master negative reel. For the second the saving of expense, a greater percentage of accuracy since the projecting film is the same one that was used in taking, and a possibility of reproducing by the indirect method.

(To be continued)



## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.



ANDREW S. HURTER

### Convention Matters

The headquarters office is located on the fifth floor at 137 North Wabash avenue, Chicago, Illinois, and is settled and ready for the strenuous work ahead of us for putting over one of the biggest conventions in the history of the P. A. of A.

Our president, Mr. Brakebill was in Chicago to make the final arrangements for the establishing of the office and selecting of a convention manager.

Mr. Andrew S. Hurter, secretary of the Chicago Portrait Photographers' Association and formerly associated with the Moffett studio has been selected by the board as convention manager. Mr. Hurter's many years of experience with the photographic profession and association activities makes him well qualified and of inestimable value to the association in this capacity.

Mr. Hurter's office is located in headquarters office where all matters pertaining to the sale of space and the convention will be taken care of by him.

Mr. Hurter and Mr. Brakebill have gone over matters and have many plans under way for the making of a very successful convention. Mr. Reedy, chairman of the N. P. E. convention bureau is in Chicago assisting Mr. Hurter in the arrangements for booths and the release of floor plans and contracts. Mr. Hurter will release in an early issue in these columns, the plans and arrangements which he has completed. Another important bit of news is the granting of railroad rates by the Western Passenger Association and the Central Passenger Association to members of our association. The same plan as we have used in the past few years, that is the certificate plan with which most of our members are familiar, shall be adopted.

Mr. Aylett our second vice-president sends us the following about the exhibits for the national convention.

The heart of the convention is the print exhibit. It is perhaps a little previous to make the first call for prints for the convention in Chicago, but it is an opportune time to suggest that this is the season to think about your own exhibit.

Why not make them now while the quieter season is on and the weather is not too hot, and you have time to think about it and are in the frame of mind to make your best.

It is good practice to make up a set of prints then lay them away for a few weeks then take them out and see if you are still pleased with them, often in this way one discovers weak spots in their work and can make them over with the improvement added to the print.



## CAMERA CRAFT

In order to carry out and simplify the work we are specifying three sizes, these being we considered the most standard in use, the outside measure of mountings to be 16-20, 11-14 and 7-11.

More information will follow, but for the present, work hard on the three prints you are going to send.

### The Chicago Coliseum

Out where the West begins you will find the second largest city of the United States, Chicago, situated on Lake Michigan with a population of over three million people. It is in this city that the 44th Annual Convention of our Association will be held.

The convention will be housed in the Coliseum building located on Wabash avenue between 13th and 15th streets. One block west of the world's famous Michigan boulevard. The Coliseum building has a unique history. The building was built for the purpose of storing the relics and trophies of the Civil War. The construction was started in 1899 and the building completed in August of 1901. It was designed by Frost & Granger, architects. The engineering work was done by E. C. Shankland and the construction work by Grace & Hyde, contractors. The gray stone which forms the outside wall of the Coliseum are the original stones

used in building the wall around the original Libby Prison at Richmond, Virginia, and were brought here by the Daughters of the Grand Army of the Republic.

This historic building has housed many notable events some of which are as follows:

Five Republican National Conventions, 1904, 1908, 1912, 1916 and 1920.

Twenty-six annual shows hold their expositions in this building among which are the Automobile Show, the American Road Builders, National Railway Appliance Show, National Business Show, American Mining Congress and Electrical Show.

It also has been the exposition grounds for the world's greatest circuses, Ringling Bros. & Barnum & Bailey. The greatest sporting events are held in this building such as six-day bike races, bowling tournaments, and athletic events. The capacity of this building is 13,000 with floor space of 52,000 square feet.

### Get Ready Now

It may seem a long time ahead but if your prints are made now, if your resolves are shaped in advance, if your plans are predetermined and arranged we feel better assured that we shall see you at the next convention. Do Get Ready Now.



THE CHICAGO COLISEUM



## ✓ Master Photo Finishers of America ✓

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.  
 Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
 F. W. Barta, Treasurer.....318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

New England States: A. E. Block.....27 Von Hillern St., Dorchester, Mass.  
 Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
 Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada  
 Mid-eastern States: E. H. Brunner.....12329 Superior Ave., Cleveland, Ohio  
 Central States: Theo. Zercher.....117 E. 6th St., Topeka, Kans.  
 New Jersey—N. Y. C.: J. G. Taylor.....24 E. 23rd St., New York City  
 Southwestern States: W. F. Warren.....524 "F" St., San Diego, Calif.  
 Southeastern States: A. A. Odum.....Southeastern Life Bldg., Greenville, S. C.  
 South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
 North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.



**Guy A. Bingham**

Those of you who thought you had reason to complain last year because of little or big clerical errors or oversights from those who were volunteering their time and effort in order to save the Association expense, will now really have a just complaint if your needs are not well taken care of at national headquarters.

The new office of Executive Manager has been created with a slight compensation and a provision for the entire time of a first-class combination clerical assistant and stenographer.

Hereafter please make the office of Executive Manager your headquarters for information and assistance and what it doesn't know it can find out. It is a combination office taking over the detail clerical and organization extension work as handled last year by our President, Secretary and Editor of "Developments." All matters of the kind mentioned and previously sent to those offices should now be sent direct to the Executive Manager.

### All Wrapped Up—F. O. B. Your Desk

In exchange for payment of dues in 1925, many Photo Finishers fully expected to receive a package of Better Trade Conditions, delivered F. O. B., anywhere in their territory. Say, you can't buy Better Trade Conditions at so much per, there isn't money enough. Better Trade Conditions is the product of Better Trade Ethics and Better Trade Ethics is a matter of the mind and conscience of each individual member of the profession. Conscience is much the same stuff from which religion is made. Can you buy religious convictions? Not hardly, the condition has to be created by a process of education and a subsequent change of heart. And you can't buy education, either. But you can buy a text book and help finance an organization to teach what you think is desirable to have taught. And through DEVELOPMENTS you can have the Association text book sent right into your competitor's front office and delivered F. O. B., his desk.

In this way the Association is doing its part. If the Association program has not brought to you and your territory exactly what you had hoped for in 1925, might it not be that you as a member had failed in some way to do your part. You and your competitors have been given the education matter and the evidence which should convince. But it takes the personal touch and acquaintance among direct competitors to turn the trick. Have you taken the trouble or the pleasure of making the acquaintance of your direct competitors? Did you stop in and say hello now and then during the summer? Did

## CAMERA CRAFT

you send him a Christmas greeting this year? Have you invited them all in to wrestle with a big piece of beefsteak at the local hotel? Have you even intimated to your competition that you were ready to start out on a wholesome American plan of doing business? Have you invited him to drop in and visit your plant? Have you undertaken any joint plan for building up a greater local demand for your products? In other words, have you hoped to buy Better Trade Conditions without putting a little personal effort into the consideration?

The province of your Association is to furnish the educational matter and then the urge and enthusiasm to act. Before you say that you did not get your money's worth out of your 1925 membership investment, ask yourself if you have honestly done your part. Remembering that before you can expect to have a great deal of influence with your competitors, you must be willing to admit past errors and promise an ethical future.

To which we all must feel like shouting in accord "So Mote It Be."



### Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

From letters received and from conversations repeated to us we are in a position to know that the Association is not only functioning and growing stronger on the Coast but that its activities and strength are being recognized and appreciated in the East. The Manufacturers are satisfied we can and will pull off a convention, when the time arrives, second to none. The profession all over the country knows that our strength of purpose and of numbers aided as much as any others in achieving the abolition of the pernicious excise tax which put an unjust burden on the photographic industry at its productive and buying ends.

Those of our officers who went East made a most favorable impression and accomplished all of what they went for and perhaps more. Little by little a new sort of respect is growing in the minds of the public for photographers, for in these times when all trades and businesses are organized there is a warrant of stability and integrity in Trade Associations which has lead, is leading, and shall lead to more business, better conditions, and higher emoluments.

It is a pity that we are not one hundred

per cent organized. That will perhaps never come to pass, but it should be the bright incentive of continual work on the part of every member, leading him to try and conciliate, cultivate and convince his competitors toward making members of them.

Men in the same line of business are not competitors at all. They are co-workers. On a fair basis two photographers make three times as much business and so may expect fifty per cent more than either could hope for alone. Competition comes from without. The Radio, the Automobile, the Amusements take more money away from the photographers than one professional does from another. The answer is the united effort to popularize photography. To this end a strong organization can work more good than the thousands in the profession could hope to accomplish each for himself.

Let us work in unison for Photography. Let us popularize photographs. And from that popularity, when it has been achieved we shall all prosper. Each getting with ease a share for which we should have to fight hard, with less profit if unorganized.



# CHIT CHAT

About our friends.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

## Rummel of Lodi

A quiet spoken, serious man visits us occasionally and converses of his profession. He has a profitable business in one of the better small towns of California and is in every sense a successful man. His attitude toward professional photography is refreshingly wholesome. He comes to the centers of population regularly to learn what is new, what is best, and above all to learn. He might teach city men many things but he comes in a mood to be taught, toward which same end he joins the associations of his craft and mingles with his fellow craftsmen. His card is plain and has little on it other than name and address: This line carries his message and is a sincere summary of our impression of the man himself—"Good Work, Fair Prices, Prompt Deliveries."

*The difference between a man and a clod is that the man can think and work. These are the hall-marks of Divinity.*

## R. A. Bird

He R. A. Bird is not good grammar. It should read Is. A. Bird. Is being short for Izzy which in New York stands for Isidor. And he izza bird. As a secretary he can escape more work with the best of humor than any secretary that ever seeked. He sends out notices duplicated on something or other that the small town hotels used to use to print their bills of fare—a jelly compound in a square pie plate. When he gets through hectographing he puts some photo paste over the mess and has gelatine dessert. Everyone likes Bird but the fellow whom he dubbed Ed. C. Craft, and Ed. is as sore as a carbuncle.

*The wise man considers ignorance, mishaps, spoils, and retakes part of his overhead.*

## The Two Moulin Juniors

Anyone who knows Gabe would recognize the two sons who are in the business with him. Gentle souled, active withal, kindly in ways and instincts and finding pleasure in giving pleasure. They look alike, these three Moulins and to us they all look good. May their kind increase.

## Dolan, of Hirsch and Kaye

He leads a double life. Sssshh! Just between us: He is Dolan, Vice-President of Hirsch and Kaye and he is Dolan of Wolff and Dolan-Probus you know. Those who know him best like him most and be it said here and now that Probus is not as black as it's painted. The next time you see or write friend Dolan ask when White Probus is coming out.

## Bill Blewett

Bill is noted for ducks. He shoots 'em, he eats 'em, he gives 'em away. When the season closes he takes time off to engage in Commercial Photography, Photo Finishing, and sells pictures to University students and such. Hunting is his avocation, photography his vocation, and the Oakland Photographers' Club his hobby.

*All the praise a Secretary gets, it seems to us, is blame, and much of the appreciation is abuse.*

## Mrs. Ida M. Reed

A fair percentage of the letters addressed to the lady who signs the checks comes addressed as above. Miss Reed feels the compliment. She has achieved the title much as the Editor did his Doctor, by honorary conferring of those who wished to do so. Our general manager may be said to have this as the only distinction to which she is not entitled. She is not, as a matter of fact, married, but we who like her think she ought to be.

## CAMERA CRAFT

### Ralph Young

When we first saw Ralph's interpretation of the anatomical phenomena known as Umbilicum we fancied his grinning gleefully at the thought of what the critics and the public would say. Had the picture been shown the critics and the public would have said it. Technically it was great, anatomically it was accurate, pictorially it was—well we had better let it go at that.

### Excise Tax Repealed

The good news should be welcomed by every professional and amateur. To the profession it means that their association has won its great fight for equality before the law. Without doubt the measure should have remained in force for years, if not forever, had the National Photographers' Association not sent a delegation to Washington to contend for the rights of photographers. All praise to Manahan who so ably conducted the case for his organization.

Amateurs will now be able to buy cameras and lenses without being penalized and can afford to invest in new joy makers.

The trade will find business stimulated and lenses shall once more move like currency in the land.

### An Eastman Kodak Stores Change

Our good friend, H. W. Sanford, who for years directed the destinies of the San Francisco store while it was known as Howland and Dewey and later when the firm name was changed to Eastman Kodak Stores, Inc., is going to Mexico City there to assume charge of the Mexican trade of the largest photographic concern in the world. There is a saying current in the trade "Once an Eastman man, always an Eastman man" and true to the rule Mr. Sanford goes there for the Eastman Company.

Mr. L. C. Butterick who is now in the place comes to San Francisco to take charge of the city store, so it works out beautifully that two able and estimable men change places to the satisfaction and at the wish of each.

### G. A. Lindsley Drops In

That colossus in figure and soul who radiates sunshine dropped in to see us and left a few funny stories behind which we should like to publish. That they were "a' Scootch" goes without saying. Next time he calls we hope to be in and this is a bid for advance information so that we may remain on hand to greet him. We cannot see Lindsley often enough, and we do not see him nearly as often as we should.



CHICAGO PORTRAIT PHOTOGRAPHERS' BANQUET

## CAMERA CRAFT

### Master Photo Finishers of Northern California

Sacramento, Hotel Senator, 7:00 p. m.  
Saturday, February 27th, 1926.

Why should a Photo Finisher of San Francisco, of Oakland, of San Jose, or of any point in this great country, be particularly interested in the Sacramento territory?

The locality of a business, such as ours, has nothing whatever to do with the actions of its followers. They are interested in the profession itself, for its betterment, and it therefore becomes a personal expenditure to educate the trade and to start them on the road to a greater success. It is for this reason that this meeting has been called for Sacramento on the date given above, men unselfishly giving their time and footing their own expenses, to show prospects, such as yourself, a way and means of bigger things in Photo Finishing, advantages they have already gained for themselves through their early affiliation.

Free enlargements in Northern California are no longer given by first class Photo Finishers—this has been but one of the steps of advancement that co-operative competition has accomplished. Whether or not you have been one of those who offered free inducements, you have netted many extra dollars through its elimination. Make a friend of your competitor, neither of you can exist on a price cutting basis—a half a loaf of bread is no longer considered as better than none, technically, in modern business.

We feel sure that you will be appreciative of the time we are giving for the Sacramento meeting and feel that it is your duty to be present and learn more of the principles by which this Association has climbed from two to fifteen hundred members in two years. Once accepted as a member you automatically share its practices.

M. O. Leonhart, Secretary.

This was the call that went out. The result was a 100 per cent enrollment. And on March 13th the good work was duplicated in Fresno. Hurrah!

### Washington Division

The twelfth regular meeting of the Washington Division of the Master Photo Finishers of America was held in the Seattle Chamber of Commerce rooms, Saturday evening, February 20th, 1926, at 8 o'clock. President Anderson in the chair. There were 38 members present.

The minutes were read and approved as read. President Anderson read a letter from the Manufacturing Division of the Eastman Kodak Company relative to the purchase, by our division, of Hawkeye Kodaks with a view of free distribution to our customers. It seemed to the majority of those present that it would establish a bad precedent, particularly as we are, at present, fighting free enlargements, or anything else that is free. We feel as though our work was worthy of fair compensation and are against anything so unethical as "free" catch phrases.

A letter was read by the President from a number of Photo Finishers of Salt Lake requesting that a delegate come over and aid in establishing a division in Utah.

The series of letters, with stuffers, recently mailed out by Guy A. Bingham, Executive Manager, Master Photo Finishers of America, were read by J. H. Mendenhall and got to first base at once. A great deal of discussion was indulged in, all very favorable, and it was moved by Carter, seconded by Bennett that a committee be appointed to draft a letter after the ones just read, that would suit local conditions. Carried. Mendenhall, chairman, Marburger and Carter were appointed.

A peppy letter was read, sent to us by Fred Mayer, in which it was stated that Portland had succeeded in eliminating the free enlargement evil. More power to the Portland bunch.

More good news in a letter read from Northern California to the same effect, i.e., no more free enlargements.

Cogswell of the Horn Studio announced that he had stopped giving free enlargements the first of January, said he had made more money and had lost but one customer.



## CAMERA CRAFT

One of the large department stores in town still deliver work at 4, 5 and 6 cents and it was moved by Carter, seconded by Juleen that a committee be appointed to call on said store, also two or three individuals and make a desperate effort to bring them into the fold. Carried. Willis, chairman, and Hopkins were appointed, they to name the third member.

Next in order was the introduction of J. H. Gensler of Portland, Oregon, who gave a very interesting talk on co-operation with the Pacific International Photographers' Association. Among other things Mr. Gensler said was that the Pacific Coast Photographers were farther advanced along certain lines than any other similar organization, giving as proof, the fact that the P. I. P. A. accredited and certified plan would be adopted by the National Photographers' Association. His idea is for an interlocking system among the Portrait, Commercial and Photo Finishers with a view to launching a coast-wide advertising campaign to cost approximately one million dollars. It is not the intent of the Washington Division of the Master Photo Finishers to join this new movement as a whole, but rather for any individual to join who wishes to, in order to be eligible for the P. I. P. A. emblem. A great number of Portrait as well as Commercial Photographers do photo finishing and it is the intent of the P. I. P. A. to admit no member to its ranks who does not belong to the Master Photo Finishers. In other words, if a Portrait man, who also does photo finishing, wishes to join the P. I. P. A. he cannot do so unless he also affiliates with the Master Photo Finishers.

An extremely interesting talk was given by Mr. Smith, of the Vactagraph Printing Machine, on his impressions while attending the National Convention of the Master Photo Finishers' Association at Detroit.

The time of our next meeting was left open, contingent on the arrival of the display that was shown at the National.

Motion to adjourn, seconded and carried.

H. H. Hopkins,

Secretary Washington Division.

### Cleveland Society to Boost Photography Week

The Progressive Photographers of Cleveland at a meeting held February 19th, changed the name of the organization to The Professional Photographers of Cleveland. William Guest, the secretary, retired owing to pressure of business and Fred Bill was elected in his place. Mr. Guest was elected to the position of vice-chairman.

At this meeting, the proposition to take a booth at the forthcoming Woman's Exposition in Cleveland was discussed and the majority of those present decided to go into the affair and deposited their money to cover their individual shares. The total cost was figured at around \$450 and with about sixteen studios participating, the cost to each will be about \$28. The society plans at this exposition to launch the first publicity for a Photography Week, the date being set for early in May.

The plan for this exhibit at the exposition calls for an exhibit of one or two pictures from each participating studio, and the giving out of thousands of a cleverly written circular, in which the names and addresses of those exhibiting will be printed. It is not anticipated that there will be any direct returns but the booth is being taken to help professional photography generally in the city of Cleveland and to give publicity to the work of the local society.

*When you have to cut prices to get business you confess that the fellow who gets a real price has something you lack.*

### North Dakota Photographers

Word has come to our ears that for the first time in History, the Photographers of North Dakota are to hold a Real "Go-Getter" State Convention at Fargo, March 9th and 10th.

A complete temporary convention organization has been perfected,—is functioning most beautifully,—has set up a high standard program,—has complete plans made for perfecting a permanent organization in that state and in every way is writing a new page in northwestern photographic history.

## CAMERA CRAFT

### Death of Charles Ellis Johnson

It is our sad duty to record the passing of Charles Ellis Johnson of San Jose. He died suddenly on February 22nd and was interred on the 24th. His death leaves a void in his city and in the profession he graced and his many friends feel the loss keenly.

### P. A. of Northern California

The announcement was headed An Event which was inadequate for there was a sequence of events. The musical event having fallen down Pinch-hitter Blumann did something at the piano that passed the time and Mr. George P. Gibson of Berkeley followed with a most interesting and helpful talk on Copying and How It Is Done. With a most unassuming rendering Mr. Gibson gave the gathering many new and useful methods and wrinkles. He was applauded deservedly.

Professor G. M. Milner—yes the Milner Light Gauge man—appeared in all his glory, swallow-tail, million-pleated silk bosom, silk brocaded waistcoat, and Solomon in all his glory was not arrayed like one of this. Mr. Milner always has an engaging presence but it was not generally known that he had once been a professional prestidigitateur. In a few moments he proved that his sleight of hand had not left him. Things appeared and vanished and it was observed that Brother Terkelson buttoned up his wallet pocket and moved back a few rows from the front.

Then Mr. A. G. Rohl, Display Manager of O'Connor, Moffitt and Company, told how drapery was to be made a part of the picture, an essential of the design and pattern which is no less important in Commercial Photography than in portrait or pictorial. What he did with a simple lace shawl was nothing less than wonderful. With a swing of the arm and a slow dragging motion he made it a sinuous series of curved lines. Combinations of color and texture were explained and lighting to accent particular subjects shown. Mr. Rohl is a most modest man and disclaimed ability as a speaker in one breath and then went on in his natural way and disproved his assertion. None there had ever realized why display men command so high a salary but after hearing and seeing this exhibition all were rendered wiser.

A most charming model assisted and just how pretty she was may be gathered from the suggestion made by our worthy president, McCullagh, that the lace and accessories be dispensed with and the demonstration center more on the living model. We applauded our honored officer's perspicacity but cannot excuse a Scotsman for calling a Spanish Mantilla Shawl made of genuine Torchon Lace in a Manchester Mill a Paisley Shawl. Paisley, mind you, right on the Tweed, or is it?

About fifty attended and enjoyed the program and the really good dinner that preceded it. The Bellevue has a way of making its guests feel welcome and its food is dainty, wholesome and satisfying.

The next meeting is to be on the evening of April 12th at the Spencer and Stolte Studio in Alameda and it is hoped a banner attendance will mark our first gathering in the charming city that almost got the Naval Base.

### O. C. Hansen

We once asked to be excused from taking a leading part in a Catholic Church benefit because we feared our motives might be misjudged and the good father of the parish said "The motives of a good deed should never be questioned and the fear of suspicion should not keep one from doing good."

Apropos of the genial president of the Master Photo Finishers of Northern California who to our knowledge has given in time, effort, and actual cash more than perhaps all the local membership have contributed in a body. It is a fortunate thing that busy men can arouse to an interest in the general welfare of their industry like this for on such interest and enthusiasm depends the cohesiveness that makes Associations endure and function.

Mr. Hansen will gain much from the rapidly growing strength and number of this organization but it will be only in equal degree and in the same way that all members will gain—the prosperity and welfare of the craft means the welfare and prosperity of the individual members thereof. Long may Hansen's activities continue and more strength to his purpose.

*When a man tells you "No one can't teach me anything" believe him.*



# PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

## Pyro and the Treatment of Faulty Negatives

One of the most valuable aids to the professional photographer is the process of intensification. Scarcely less important is the opposite process of reduction. Strange to relate, photographers as a whole, fight shy of both methods of improving faulty negatives.

Thousands of prints are turned out from negatives which are either too dense or, more often, too thin to give satisfactory prints, without any attempt being made to compel the negative to give of its best. It is a bad habit, fostered by the manufacturers, who produce special grades of paper in endless variety to cover up the weaknesses of faulty negatives. There is no desire here to blame the manufacturers in this connection. They are simply meeting a demand which cannot be resisted, and they meet the demand not only efficiently but generously. Nevertheless it is a great encouragement to laziness on the part of the photographer, who ultimately is the loser. The man who consistently turns out good negatives will inevitably score in the end.

Now the basis of good photographic work lies in the negative. Passable prints may be made from faulty negatives by careful selection of the printing medium; but such prints cannot equal those made from a negative which is perfect in printing quality. We photographers all meet the perfect negative now and then, and we never cease to marvel at the ease with which it gives good results on almost any sort of printing medium. We cannot hope to produce such negatives every time; but we can at least try to get as near to the perfect base for our work as possible. If we take the trouble to practise the arts of intensification and reduction we may get very near to our object.

The subject has, of course, an intimate relation to the printing room. It is a simple matter to send a faulty negative through to the printer assistant with instructions to try such and such a grade of paper upon it and trust to the skill of the printer to make up the deficiency. Printers are, unfortunately, not all technicians born, and they are more likely to take pleasure in their work and give a good return for their wages if the negatives handed to them are to some extent standardized.

The processes of intensification and reduction can be so simplified that there is really no excuse for avoiding them. It is all very well to say that the negatives ought to be made right in the beginning. They do not always come right in the beginning; the imperfect negative is ever present and we must be prepared to deal with it as it turns up.

There is, undoubtedly, a prejudice against intensification and reduction of negatives; or is it fear that important negatives may be ruined? True, photographers have been known to ruin negatives in that way, but that is not the fault of the processes. Such risks are usually eliminated if ordinary care in the matter of cleanliness is observed. No attempt should be made to treat a negative which exhibits finger-marks or grease patches on the face of the emulsion until that negative has been thoroughly cleaned. A good soaking in a clearing bath and a thorough wash afterwards will generally put this detail right.

In any case it is a wise precaution to make the best possible print from the negative, or in the case of a valuable negative a positive on a lantern plate, so that a new negative can be made if necessary. And, by the way, the mention of that fact reminds the writer that in the case of a very much under-exposed nega-



## CAMERA CRAFT

tive which is almost clear glass in parts admirable results can sometimes be obtained by first making a contact positive on a slow lantern plate, and then making from that a new negative accurately exposed and accurately developed, with pyro for preference. That, however, is by the way.

There are several ways of intensifying a clean negative and for large ones the chromium method, particulars of which are set out in the "B. J." Almanac, is one of the most useful and reliable. By varying the proportions of acid to bichromate three grades of density can be commanded.

- |                                 |            |
|---------------------------------|------------|
| A. Potass. bichromate .....     | 1 oz.      |
| Water .....                     | 20 ozs.    |
| B. Hydrochloric acid pure ..... | 1 oz.      |
| Water .....                     | to 10 ozs. |

By using 4 ozs. of A. to three drs. of B. and water 16 ozs. as a bleacher, we produce on re-development with amidol a powerful degree of intensification equal to that given by mercury and ammonia. By using 8 ozs. of A. to 2 ozs. of B. and 10 ozs. of water we get intensification not quite so pronounced. Finally, by the use of 8 ozs. of A to 8 ozs. of B. with 4 ozs. of water we obtain a mild form of intensification suitable for negatives which are nearly right to begin with, but lack sparkle. Mercury is a dangerous poison and it is undesirable to use it if other means are available. The chromium method obviates the necessity for its use. One great advantage of the chromium method lies in the fact that the process can be repeated several times on one negative.

Exception is sometimes taken to the grainy effect which is now and then apparent in negatives treated by the chromium method. There is another method, depending chiefly on the use of pyro as a re-developer, which enables the worker to vary the density or printing quality, because the amount of stain introduced into the image has a good deal to do with the result. It is very simple in use and safe to handle. Moreover, it offers certain advantages in economy of time.

The stock solutions which can be kept always ready are made up as follows: care being taken to use pure water—

- |                                  |            |
|----------------------------------|------------|
| A. Potass. ferricyanide .....    | 1 oz.      |
| Water .....                      | to 10 ozs. |
| B. Potass. bromide .....         | 1 oz.      |
| Water .....                      | to 10 ozs. |
| C. Potass. bichromate .....      | 1 oz.      |
| Water .....                      | to 10 ozs. |
| D. Metabisulphite .....          | 1 oz.      |
| Water .....                      | 8 ozs.     |
| Pyro .....                       | 1 oz.      |
| E. Liquid ammonia (strong) ..... | 1 oz.      |
| Water .....                      | to 10 ozs. |

The first three solutions are for bleaching and the remaining two for re-development.

For the purpose of illustration we will take first the case of a negative which just falls short of the printing standard owing to under development. The bleaching solution in this case is made up of 2 drs. of ferricyanide stock, 2 drs. of bromide stock and 2 ozs. of water. The negative having been bleached in this solution right through, is washed (not in daylight) until the yellow stain is removed, an operation usually completed in ten minutes or so. It is then taken into bright daylight and re-developed in a solution made up of 1 dr. of pyro stock, 1 dr. of ammonia stock and 2 ozs. of water. Development is carried on until all trace of creaminess disappears from the back of the plate and for a little while longer, to be sure that the action is complete. A wash in running water for fifteen minutes completes the operation.

Now take the case of a thinner negative which requires more substantial intensification. We use the same formula for the bleacher, wash as before and re-develop in pyro stock 2 drs., ammonia stock 4 drs., water 2 ozs., allowing the re-developer to oxidize to a distinct tint before placing the bleached negative in it.

We may have a bad case in which a very considerable increase of printing density is required. To meet such a case we make up a bleacher as follows: Ferricyanide stock 2 drs., bromide stock 2 drs., bichromate stock 2 drs., water 2 ozs. In this case longer washing will be necessary to get rid of the bichromate stain, and it must be got rid of beyond doubt. Re-development will be as in the last case; but if the pyro ammonia is rocked in the dish in daylight until the color of it is fairly strong, the stain will be more pronounced.

Here are one or two points to be kept in mind. The washing of the bleached negative must be complete before re-development, and during the progress of re-development the rocking of the dish containing the negative must never cease, or uneven stain will result.

With very little practice and trifling trouble the worker can vary the printing quality of his negatives to almost any extent.

This method may equally be used to get rid of excessive contrast, halation, etc. In the case of a negative which has been much over-developed, showing loss of detail in the high-lights of the print, we bleach with ferricyanide and bromide as in the first case, using the same developer diluted three or four times to slow the action and give time for inspection of the back of the negative at intervals. Development is allowed to proceed until all the creaminess has disappeared from the back of the plate except over the densest high-lights. The negative is then quickly rinsed and plunged into strong hypo. The creaminess on the high-lights will at once dis-

solve, leaving the negative appreciably thinner in those parts than it was before.

Again, suppose we have a negative which has been under-exposed and much over-developed. The shadows are thin and transparent and the high-lights are strong, producing "soot and whitewash" effects in the print. We wish to intensify the thin shadows and reduce the density of the high-lights. By bleaching for strong intensification, developing until the shadows are well through when the plate is viewed from the back, and plunging the plate in hypo while slight creaminess remains in the high-lights we can attain our object.

This last is a most valuable process for rectifying bad errors in a negative. It is necessary to state, however, that practice alone will give the judgment necessary to decide when re-development should be stopped on account of the great amount of reduction which takes place if the negative is removed from the developer before the psychological moment arrives. One or two trials should, therefore, be made on valueless negatives before tackling a valuable one.

B. J. P.



Conducted by SIGISMUND BLUMANN

## A Few Practical Hints on "How to Make Attractive Prints"

By P. B. Prior

Many amateur photographers, unfortunately for themselves and the photographic world at large, are unable to turn out a respectable looking print. They do, thanks to the very up-to-date and dependable tanks, secure good negatives, but spoil the prints of them. The following hints may be of some value to those who are not satisfied with their finished photographs.

As a printing medium for those desiring good technical results, I would recommend Velox post cards, and my practical experience has shown the best medium of

exposure to be magnesium ribbon. Regular Velox, with an average negative will take about five-eighths of an inch of ribbon, at about two feet distance, to expose it nicely. This, developed in Nobra, diluted with twice the quantity of water, will give beautiful prints. It is after development when trouble meets the average amateur if he is not extremely careful. Directly the print is considered to be dark enough, with full gradation of tones, a quick swirl in clean water is necessary before passing it into the fixing bath. The latter should be a rather strong acid bath, and, for convenience, one cannot do better than use kodak Anti-Therm Fixing Salt. Most of the brown and yellow stains on gaslight

## CAMERA CRAFT

prints are caused by weak fixing, as well as by incomplete immersion in the fixing bath; but weak baths are the greatest cause of all. A well-known fixing mixture recommends a certain strength for gas-light prints, but, if used at this strength, stains almost invariably appear on the prints. By making it double the strength the stains disappeared.

Careful washing, after fixing, is necessary to insure permanency. I usually wash for about an hour, in many changes of water, pressing the prints, one at a time, from one dish to another. This is probably much more than is necessary, but I prefer to make certain. After washing, the prints may be placed on sheets of blotting paper, face up, and lightly dried off with blotting paper, and then left to dry.

When dry, glossy prints may be given a glass-like surface by squeegeeing on Ferrotypes plates. The best method of securing good results is to wet only sufficient prints to go on one of the plates at a time. Soak the dry prints for about half a minute in clean water, take them, one at a time, and carefully wipe over the surface with cotton wool, remove any fluff or dust. Then place them face down on the Ferro-type plate. When all are in position on the plate, place a piece of blotting paper or fine linen over the prints and squeegee with a roller squeegee, running it from edge to edge in the same direction all the time. About twice over will do. Place the sheets on one side till almost surface dry, the back of the prints facing the sun. Very shortly the prints will lift off without trouble. Do not attempt to use an oven or fire to dry them. If this is done, both plate and print will be ruined. After the prints have been glazed in this way, a most important part of the work has to be done. Any faulty edges need to be trimmed off carefully, and each print should be masked or trimmed to the best advantage. If these points are carefully attended to, many who have felt disappointed with their prints should take fresh heart, and secure results which will last for years, and give pleasure every time the prints are handled. For in this, as in everything else, the price of excellence is patience and pains.

### Exposures Diversified

A party of four expert amateurs—Doctor Paul Oesting, retired; Mr. Harry Sewell, artist; Mr. Charles Hellwig, Merchant and good fellow; and the Editor—journeyed the highway in search of pictures one day, recently. The quartet lay claims of proficiency and carried four cameras, sixty or so rolls of films, and something in the nature of an Eifel Tower which they courteously termed a tripod.

So far so good. All went well and the best of feeling prevailed throughout, but the question of exposure-time was never settled. Complicated computations involving logarithms and cubic root extractions satisfied the doctor that he had the real "Dope," but his timing of  $\frac{1}{4}$  second at U. S. 16 was disputed by Mr. Hellwig who gave  $\frac{1}{25}$  second at f8. The Editor in his arrogance insisted on 2 seconds full at f4.5. The results proved that all were right and that the artist of the group, Mr. Sewell, had taken the wisest course and had quietly averaged up the positive assertions of the others and exposed on that average. His were the best timed.

The striking point is that with these widely different exposures the negatives which we obtained were nearly all printable. If this is not a glowing tribute to the latitude of modern sensitized materials we should like to be told what more might be said to their glory.

### Removing Stains From Trays

By Louis Paul Flory

To clean a tray, fill it with hot water and add a small amount of sodium carbonate. The amount necessary will depend on the size of the tray. One quarter of an ounce ( $\frac{1}{4}$  oz.) will be sufficient for a tray 11x14 inches. The stain will not disappear, but after about three minutes, empty the tray and rinse under the tap. Then scour the tray with Dutch Cleanser or any other good scouring powder and wash. The result will be a perfectly clean tray no matter how bad the stain.

The use of cold water with the sodium carbonate is not recommended as the solubility of the carbonate in cold water is very low.

I tried using the Dutch Cleanser without the carbonate treatment but the results were not successful.

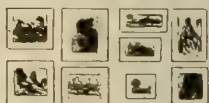


SALON WEEK  
IS COMING

EVERY PRINT  
A WINNER



# CLUB NOTES



## FORTHCOMING EXHIBITIONS FOR 1926

June 7th to 19th, 1926—Second Australian Salon. Address The Secretary, Australian Salon of Photography, Box 298 F, G. P. O. Sydney, N. S. W., Australia. Closing date May 3rd.

June 1st to 30th, 1926—First International Salon, Camera Club of Syracuse, New York. Address J. O. Sprague, Camera Club, Y. M. C. A., 334 Montgomery Street, Syracuse, N. Y. Closing date May 15th.

July 17th to August 15th, inclusive—Third Midland Salon given in the City Art Gallery, Leicester, England. Address the Secretary. Closing date June 19th.

August 16th to 28th, inclusive—Annual Ottawa Salon. Open to professional and amateur photographers. Address W. H. C. Carriere, 25-26 Citizen's Building, Ottawa, Canada.

### The Japanese Camera Club of San Francisco

Our Japanese fellow pictorialists have long impressed us with their energy, ability, ambition, and ideals. Beginning with less than a score of members one year ago the San Francisco contingent of Nipponese artists have passed the half hundred mark and are growing numerically and in prominence. On the membership list is to be found men in every calling and station of life and workers of all grades of proficiency. Progress is due to the fact that the most advanced and distinguished find time and have inclination to help the less proficient and all work to the common purpose of photographic betterment. The club has established an ideal as standard and all work to that point.

On the evening of February 28th they held their first birthday banquet. It was a real Japanese dinner served in a Japanese establishment by the prettiest Japanese girls we have seen. It was our high honor to be made to sit at the head of the table and the repeated Banzais given to us as Editor and to Camera Craft and its owner and manager, Miss Ida M. Reed were more than pleasing.

Camera Clubs everywhere are invited to get in touch with the secretary of the Japanese Camera Club of San Francisco, 1639 Post street, toward getting their 196

traveling collection of pictorial prints and it is hoped to send a collection of like pictures to be hung here. This is no aggregation of mere beginners and desultory camerists but a cohesive group of earnest men who know how and make fine works of art.

### The First Italian Salon, Turin

From that eminent pictorialist, Mr. Joseph Petrocelli, we received the following news of the Primo Salon Italiano d'Arte Fotografica Internazionale:

"I am just returning from Turin where I went to see the Salon, and it was gratifying to note that 15 per cent of the work exhibited was from the United States. A few words on the subject may interest your readers.

The show was an unqualified success and its closing date had to be postponed for a week to meet the demands of the general public who crowded the three large halls at all times though an admission was charged.

There were 543 prints representing 20 nations, and without exception the pictures were all well selected and judiciously hung. In contrast to the last Paris Salon where all foreign exhibits were neither framed nor put under glass, here all prints were treated alike, each being glazed and framed in a suitable and artistic frame made to suit the print. It was

## CAMERA CRAFT

particularly pleasing to me as an exhibitor to know our prints might be trusted to careful treatment here though we were far away.

The show was well advertised: Large and small posters were shown in all public places and shop windows and the press gave daily reports. In a few words the Gruppo Piemontese pour la Fotografica and the Societa Fotografica Subalpina should be congratulated."

### Royal Photographic Honors

Due to belated news we failed to mention that at the same meeting when Doctor Power received his fellowship the Associateship was conferred on Miss Sophie Lauffer and William Alexander Alcock. When one knows, as we know, what both Miss Lauffer and Mr. Alcock have given in time and effort to the cause of what is best in photography this recognition from the Royal comes as a great gratification to us as to them.

### Pictorialists Take Notice

Never in the history of photography have amateurs and professionals united so wholeheartedly in an ambition to make their products artistic. The Commercial photographer no longer makes his every day orders look like the old-time catalog illustrations. The portraitist is recovering from mush and mud and has forsaken needle-sharp atrocities. The amateur, even the pocket camera sort, is sophisticated and strives for pictures, not records.

Under these conditions none of us are keeping as well informed as we should of what paper makers are doing for us. The photographic manufacturers are not only keeping pace with the times, but are always a little ahead. They are helping any good cause from shrewd knowledge that better taste means demand for better goods and that the best profits are in high grade products.

Eastman, Ansco, Defender, Gevaert, Agfa, Dassonville and each and all of the unnamed ones are making papers that coax a picture out the last possibility that the negative offers. What do you know about the new things? Are you using the salesman and the dealer as a source of information or do you compel him to be a mere order taker?

Keep up to the minute: There is money and pleasure and achievement slipping past you when you do not.

### California Camera Club

During the latter part of February a remarkable collection of prints by Laura Gilpin was hung on the wall. If ever pure pattern and design proved they could in themselves justify a picture several of the Gilpin pictures did that. One little gem showing a gaunt tree and its shadow on the snow was as exquisite a bit of real joy to behold as we have ever seen.

February was an important month for this club. Business meetings, nominating committees, the usual social activities, and a talk by the Editor of Camera Craft. The indefatigable labors of P. Douglas Anderson have done more to keep the interest at height than any one other factor and it is devoutly hoped that the monthly exhibition of member's prints will carry still further along Mr. Anderson's ambitions for the C. C. C.

Mr. Horace Hirschler refuses to run again for the presidency, feeling that another should be permitted to hold that honor. He leaves behind him a record that will make it very hard for his successor to equal but if anyone could be expected to do so it would be the new nominee, Mr. Karl A. Baumgaertel. Mr. Tyler is to be commended for having bethought him of so excellent a man for the position.

March brings a promise of Spring. Two Marin County hikes, and the advance notice of the July Yosemite trip. Mr. Sibenek's demonstration of Defender papers needs only the mention of the man and the goods to tell the pleasant story.

P. Douglas Anderson has assumed more work and is surrounding himself with a number of activities that are as the life of the club. More strength to him.

### Camera Club of Syracuse

This club announces its first annual International Salon of Pictorial Photography for June and it is to be hoped all interested will rally to make it a success. The life of the pictorial movement depends on numerous salons and will wane and die if left in the hands of a small, self-constituted aristocracy. Come on you pictorialists and keep your incentives alive.

# NOTES & COMMENTS



## The Cost of Backing Photographs

By Nat Heiman

The alert photographer of today must give an eye to all items entering into the costs of production. An important point often overlooked is the relative merits of backing prints by the old, obsolete method, using common muslin and paste, and the new, in which adhesive backing cloth is used.

The initial cost of an article is never a true gauge of its ultimate cost. There are many who have not yet "caught up" because they are not willing to believe that it is best to consider not how much but how good. Some photographers today still purchase common muslin by the yard, cut it piece by piece to the desired size and put up with the slow, mussy operation of pasting the cloth to the back of the print, simply because a yard of muslin can be bought a few cents cheaper than a yard of adhesive fabric especially made for the purpose. The following examples show conclusively that it is cheaper to back a print by the new method.

Let it be assumed that muslin can be purchased at 12c per yard. If it were possible—and it isn't—to cut the cloth accurately and without waste, a square yard of muslin would yield 12 sheets 9"x12"—the most practical size for backing an 8"x10" print with hinges. The cost, then, of the 12 sheets of plain muslin, is 12c or 1c per sheet. From this point we have the labor cost necessary to cut the muslin sheet by sheet to the desired size and the tedious, rather "sloppy" operation of pasting and applying the cloth to the print. Attendant nuisances which can readily be imagined but not easily computed on a dollars and cents basis, are the wasted cloth due to inaccurate cutting—the discarded prints which are soiled by the paste, the corroding of the ferrotype plates, and not forgetting the paste on the

benches, equipment, and tools. It is hard to see how the labor necessary to accomplish this work can be had at a cost of less than 1½c per sheet. Add to this the cost of 1c for the muslin itself, and the total cost per finished print is 2½c—a very conservative estimate.

On the other hand, one of the most popular kinds of adhesive cloth can be purchased in handy packages of 100 sheets in standard sizes—easy to handle and keep clean, at prices ranging from 1¼c per sheet in quantities to 2c per sheet in very small lots for the 9x12 size. The cloth being adhesive, it takes but an instant to lay the wet sheet on the ferrotype plate and run it through the wringer. This shows final comparative costs of approximately 2c per finished print for the adhesive cloth method, against 2½c per print for the muslin and paste method.

When the adhesive cloth is used there is no wasted cloth or prints. No paste is necessary, and there are no soiled benches, ferrotype plates, squeegees or wringers to clean. In addition to the convenience and the great saving of labor, there is the advantage and satisfaction of turning out clean, perfect, prints, which will not fray at the edges or separate from the cloth backing.

Note—The cloth referred to above is made by the Holliston Mills, Inc., and may be obtained in the open market.

## The Lenz Washer

A Rotary Washer that will wash large as well as small prints is a valuable unit in any photographic equipment and the Lenz claims not only to do this but to run on a very small amount of water, to keep running without trouble on its ball-bearings, and to stand up under wear on account of a sound construction and durable material. The Lenz Washer Company of Lebanon, Missouri, will be glad to send detailed information to anyone interested.



## CAMERA CRAFT

### The Cost of a Dozen Photographs

At several of the Professional Photographers' Conventions Mr. Edward E. Sheasgren made addresses to the assemblage on a subject and in a way that startled all hearers and caused the thoughtfully inclined to do some deep cogitating.

Sheasgren is an Efficiency Man who efficients, and what is more to the point he is particularly and peculiarly a photographic expert. His analysis of cost, profit and loss, and overhead, his fundamental aspects of business in the profession have revolutionized the points of views of many and must in course of time work for general, widespread good in the degree in which his warnings and suggestions are given attention and action.

### Doctor Lipman with Lasky

Many readers will remember Doctor A. Lipman from his connection with the Kodak department of the Emporium some years ago. After several years of highly successful practice in Optometry he has now established himself in charge of the optical department of Lasky at 718 Market Street where he shall be happy to meet all friends and customers.

### Goerz Reduces Prices

The C. P. Goerz American Optical Company, New York, write us that they are able to reduce their list prices on lenses and cameras on account of the abolition of the war tax. New printed matter with up-to-date prices will be ready at a later date.

### Wellington and Ward Pocket Book

If there be any better way of creating goodwill than by offering something beautiful and useful we have yet to learn of it. Wellington and Ward, of Elstree, Herts, England make plates, films, and papers which in themselves have made thousands of friends for them but with a bigness of vision this firm annually issues a book for the profession, the amateur and sundry that in form and content binds their friends to them for all time.

A date-book, an account and memorandum book, a compendium of the most essential information and formula in common use, items that might be needed and forgotten, and all in such compact form and so attractively bound as to charm the

possessor whenever the thing be in hand.

The cost, we believe is about fifty cents of American money. For the specially bound copy with our initials embossed in gold on the leather cover we would hereby send our sincere gratitude across the continent and the intervening sea.

### A Window to Nature's Wonders

Many of us have longed to examine more closely the hundreds of minute objects all about us, but the high price of microscopes prevented it. Viewing these tiny objects in comparatively colossal proportions reveals them as beautiful and fantastic creatures. Microscopy is an interesting and fascinating pastime as well as an education for those who are striving to keep "well posted."

### Hayden Lothers

Dapper and Fifth Avenue always with only the mauve-gray spats missing to complete the tout ensemble. And he is an aggressive go-getter, too. It takes speed to get the work to keep the large force busy and pay dividends on the investment of the Lothers and Young establishment. Hayden, he just goes out with a smile and a new suit of clothes and in an hour or two he is back with enough contracts to make the place hum. Also he is an official of the Ad Club and may always be seen sitting on the raised platform with the other big ones.

A pocket microscope, with an achromatical optical system, magnifying objects 100 diameters, distinctly and brilliantly, has been announced by the Wollensak Optical Company, Rochester, New York, makers of the famous Velostigmat, Verito and Vitax photo lenses and the Biascopes and Pocketscopes.

This instrument is now on sale at \$8.50. The remarkable low price is made possible by mass production and the simplification of mechanical units. It is built with precision care and has the capabilities of microscopes that cost much more.

The Wollensak microscope 100 power is attractively finished and rigidly constructed; it is extremely simple to operate and can be used with wholesome results by the growing boy or girl, and in the home and office.

## CAMERA CRAFT

### The Compact Home Portrait Camera

The "Compact" will appeal to those using view cameras and to those who hitherto have been prejudiced in favor of leather covered hand cameras. A walnut body reinforced at all angles with brass, a reversible swing back and a lens board of unusual size which has a vertical and horizontal displacement independent of the bellows, bellows of double extension, and a compactness when folded that is astounding—these are features that will impress and win.

B. Hopfen and Company of New York are to be congratulated on putting so fine an instrument on the market and best of all for putting it so easily within the reach of the average purse. Thirty dollars for a 5x7 camera of this quality is an astounding opportunity and we foresee that quality and price are going to stimulate buying in a way to encourage the firm.

Hopfen and Company will be known by their long standing as agents for the famous Steinheil lenses.

### The Leitz "Leica" Camera

The well known "Ernst Leitz Optical Works" have just completed a new vest pocket camera which will fill the requirements of the scientist, explorer and amateur.

It is all metal and equipped with a F:3, 5 Leitz Anastigmatic lens producing pictures of microscopic definition. This lens is mounted in a bayonet mount which sinks into the camera when not in use and since no bellows are used, a leak of light is impossible. The focus of the lens is 50mm (2 inches) and it does not require refocusing when stopped down to F:8 from 10 feet on.

To make portraits and closeups a scientific range finder is included in the outfit and fits on top of the camera, measuring the exact distance of the object to be photographed and the focusing mount of the lens can be set accordingly.

To be able to make speed pictures, the camera has a focal plane shutter giving exposures from 1-25th to 1-500th of a second. With one turn of the knob, the shutter is wound, the film is moved and a graduated dial registers the number of pictures taken, making it impossible to make double exposures.

200

Another improvement is the new optical view finder which is used in front of the eye, showing the exact view as the camera will take it in a very brilliant image.

The film used in the camera is standard perforated motion picture film and each daylight loading magazine holds five feet of film, enough for 36 exposures of double the frame line of standard motion pictures.

The leather carrying case contains the camera, the range finder and two extra magazines with enough film for about 110 exposures.

Due to the use of motion picture film, the cost of operation is reduced to a fraction of a cent per negative and even if panchromatic film is used, the expense will not exceed one cent.

### A Standing Order For Commercial Photographers

The Caterpillar Tractor Company, Department A, San Leandro, California are in the market for certain photographs which may be among the negatives already made or which Commercial Photographers may find it profitable to make and offer. The company which is one of the largest in the world of its sort desires to have the profession consider it a standing order, till stop notice is given and propose to pay for what they use. Write in and get your assignment.

### The Central Camera Company

One of the most helpful institutions of the country is the Camera Exchange. When such a concern is absolutely honest and fair it serves the photographer in many ways. Old outfits or things no longer needed may be turned in for a cash allowance or in exchange for other needed things, or second hand materials bought at a just price.

Amongst these none stand higher than the Central Camera Company of Chicago. They have succeeded in establishing a reputation for square dealing over a long period of years and have offered from time to time such bargains as have impressed the name on the public mind most favorably. Their immense catalog is a veritable cyclopedia of photographic material, equipment and supplies and every reader should write for it.



# OUR BOOK SHELVES

## Two German Books on Technic

From the house of Wilhelm Knapp of Halle, Germany come many unusual works on photographic subjects. Latest we have just received a thick and comprehensive work on Photographic Technik by Heinrich Kuhn which leaves nothing unsaid that can be of use and says nothing that might have better been omitted. The price is given as six marks eighty pfennig.

By the same mail came also the fourth volume, second part of the Encyclopedie Handbook of Photography, a volume of respectable size being, in fact, 600 pages. Judging the other volumes and parts of each by this we should say an entire library has been projected and is being achieved by the author, who is no less an authority than the world renowned Hofrat Professor Eder. The price of the latter book is not given.

## Helpbook For Photographers

Another of the invaluable Photofreund Bucherei comes to hand. These pamphlets are splendid contributions to the literature of Photography and the name of the Editor, Fr. Will. Frerk on the cover carries conviction. This fourth booklet is written by Professor P. V. Neugebauer, which adds to the prestige. It will be understood the issue is in the German language; even so, the tables which form over two-thirds of the contents are intelligible to anyone.

## Penrose's and Photograms

It is good to know that our esteemed contemporary American Photography will once more be the American selling agents of these two publications. Photograms is as beautiful as ever and the amateur and professional, the snap-shooter and the advanced pictorialist, as well as the picture lover who has no camera will welcome its coming as giving much that could be gotten no other way in no other place. Penrose's Annual is a standard and has been reviewed under another heading.

## The British Annual

It is here. More pictures and better reproduction of them with all the old time features retained and the same convincing authoritativeness in every department. If by some unfortunate circumstance the British Annual should be discontinued there should be left such a gap, such a hole, such a vacancy in photographic literature as should cry aloud and find an echo in the wail of our own distress. It is an institution. Like the British Journal of Photography, which, while not always brilliant, is always reliable and gives us a resume of all the world activities in photography without trimmings, this Annual has a place which can be filled by nothing but another publication of exactly the same sort. But the B. J. of P. and the B. A. will not fail us.

## The Wellington Diary

Quite the daintiest, completest, best bound of such things came to us recently from Wellington and Ward of Elstree, England. It is small enough to fit in the vest pocket without protruding, is bound in an unusually good imitation Alligator Skin and has gilt edges. The text covers all the information that any photographer could possibly need or expect to find in a booklet he carries about with him, and the pages devoted to addresses, telephone numbers, memoranda, and daily notations are on such splendid paper that it is a delight to feel the pencil or pen move over its surface. The cost is nominal.

## Penrose's Annual for 1926

The appearance of Penrose's Annual is an event. From it we get a visual history of the year's achievement in the applied arts. Photography is brought to our attention in peculiarly utilitarian ways and we are taught much in kindred crafts that we could get nowhere and nohow in quite so concrete a way. When we say the standard of the publication has been maintained more should be simply in amplification of a high compliment.



# CAMERA CRAFT

## Photofreund Jahrbuch

Photofreund means Photofriend and that is what the Journal has been year after year to its readers. At the end of each year the publishers issue a Year Book which qualifies as fully to its title.

The text is wholly in German and so will appeal only to those able to read that language, but the unusually large number of illustrations will be intelligible to everybody. Pictures speak a universal language. In fact the 1925-1926 Jahrbuch is so richly endowed with the best in pictorial photography, the full page reproductions on gravure tint-blocks on specially appropriate papers are so beautiful that this volume should make a fitting possession for art lovers by any process. It should be on center table as a praiseworthy reactionary measure to prove that in a Jazz age beauty is still accorded a place in the home and the library.

The volume is substantially bound in brown cloth ornamented in gold.

## Sixty-Six Etchings

At this period of photographic evolution when pictorialists are so assiduously pursuing methods of control and oddities of forms of expression, it will strike them as especially timely to be offered sixty-six full page reproductions of etchings, dry-points, aquatints, mezzotints, wood-cuts, and lithographs gathered by E. Hesketh Hubbard, R. O. I., A. R. W. A. Founder of the Print Society, and selected by him from the best examples of masters in each, respectively.

At this writing our copy has not come to hand but the prospectus states that there are 180 pages, 9 by 11 inches, 74 (not 66) full page illustrations, published by the American Photographic Publishing Company, and sold by the trade at \$4.50.

## Journal of Photomicrography

The Photomicrographic Society of London issues a monthly Journal which to our thinking is worthy of being on the current reading table of every serious, and certainly every scientific photographer. Mr. E. H. Ellis, the Honorable Editor, is so well known in connection with Photomicrography as well as other kindred subjects that his name is in itself a promise of an unlimited amount of good to be gotten from the publication.

The September issue, for instance, has these three very important subjects treated in a thorough manner: General Methods in Photomicrography, Estimation of Exposure, Practical Use of Light Filters. These are but three of a number of others, not less in value but lacking the allure of general interest as to title.

It may interest our readers to learn that the Society's highest award, the Barnard Medal was won by an American member in 1923, Mr. P. O. Gravelle of New Jersey. This being stated less for effect and more to show that the organization is world-wide.

## Picturesque America

In the summer of 1924 several men and women who loved the great outdoors met and lived some glorious weeks in the environs of Glacier National Park. They had, in their various ways, been over the wild parts of the western mountains and were prepared to make comparisons and express opinions. Some were Canadians, some were English, and some American. The viewpoint was somewhat various but on the one point of the superlative magnificence of what they had seen in the parts in which they had been wayfaring they were a unit.

Enthusiasm led to a noble desire to let those who were not so fortunate as to be able to see for themselves, get what pleasure might be gotten out of books see by that means these glories. The idea then and there had its birth and the book American Playgrounds, Picturesque America, Its Parks and Playgrounds is the materialization thereof.

The reviewers are unanimous in extolling the beauty of the volume and we are informed it is on sale by all the leading booksellers.

## The British Annual

Messrs. Greenwood, 24, Wellington St., Strand, London, W. C. 2, announce that the 1926 volume of the British Journal Photographic Almanac will be published in London about January 15th. The book marks the sixtieth year of continuous publication and is a special new issue in a new and more readable style of type. It contains numerous photogravure supplements of pictures from the recent Paris Salon of Photography.

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## Camera Craft Publishing Company

703 Market Street

San Francisco, Calif.



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# CAMERA CRAFT

## *A Photographic Monthly*

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Great Britain.....	Squires, Bingham & Co., Shanghai
Japan.....	The Dorland Agency, Ltd., 14 Regent Street, London, S. W. 1
Malta.....	K. Kimbel, Yokohama
New Zealand.....	Do Agius Catania, 41 Sda. Reale, Valletta
Philippine Islands { .....	Richard Hill, Matlock House, Devonport, Auckland
Scotland.....	Camera Supply Co. 110 Escolta
South Africa.....	D. Denniston, 118 Escolta
Argentina, S. A.....	Robert Ballentine, 103½ St. Vincent St., Glasgow
	A. Goldie, P. O. Box 1594, Durban
	Correo Fotografico, Maupi 231, Buenos Aires

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of our Association?

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us their names and  
addresses



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San Francisco, Calif.

# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

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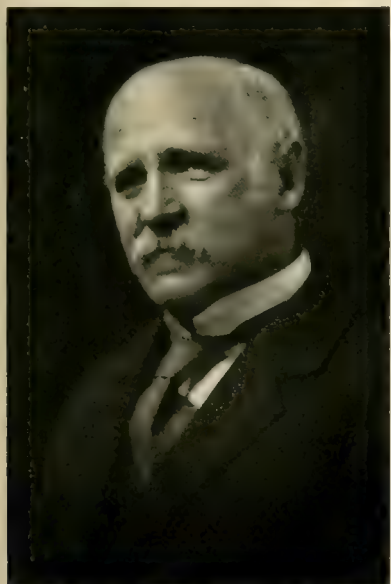
MAY, 1926

No. 5

## Swan Watson; A Sincere Artist

By Sigismund Blumann

Illustrated by Reproductions of Portraits made by A. Swan Watson



A. SWAN WATSON

If any man exists who likes the Scotch better and dislikes the bagpipes more than I let him stand forth. But, for a' that it will be found that if you follow the squirrll of the pipes they lead to something good, and you shall have had the company of Scotsmen on the way.

Swan Watson should be written Andrew Swan Watson but the curtailment being his own it should pass here. As written up by one of the English journalists he is introduced to us as just the sort of photographer you would expect to find in Edinburgh if you happened to know that city. I do not happen to know that city, but if he be just the sort of photographer to expect to find there I pray many cities may become Edinburghish.

One might suspect Watson to be Scotch from his downright candor. He makes portraits of human beings. He tells the truth and makes the truth charming because he sees charm where it exists. He is direct and sincere.

Being one who sings in heroic measures—he is not lyric—it is natural he should have sought as a specialization the photographing of great men, big men, strong men. He is happiest in that though his women and chil-



## CAMERA CRAFT



THE RECEPTION ROOM



THE STUDIO

A. Swan Watson's Establishment: Edinburgh, Scotland

dren are fine. With the latter he deals as a mountaineer who is accustomed to looking over long miles of hielands and dells might bring his gaze to bear on a pretty nook enclosed within a handful of landscape.

Sincerity is the keynote and I shall stress the quality. His own words to the point:

"The hackneyed directions to a subject to 'Look Pleasant Please' are taboo in my practice. I've noticed that when I take several pictures of a man, the smiling ones are sure to be thrown out when proofs are returned. It pleases for awhile, but palls quickly and soon begins to bore—one cannot live with it. The old painters knew this. Also I care less than some for the better side of a sitter's face than I do to discover his character. After all it is character that counts."

"Many photographers think they can bring out a man's character by keeping up a conversation with the sitter. It is a mistake. I often take a portrait without a word being exchanged. Some of the men who come to me are scientists, or philosophers who have a world-wide reputation. Unless these men want to talk what could I say to interest them? They should be irritated by trivialities, and would put me in one category with the garrulous barber. Perhaps this is the Scotch of it. Scotsmen do not like a man to talk for talking's sake."

There you have it. The photographer is sincere. Having nothing to say he keeps silent and thus the subject finding himself left to his own sweet will and thoughts assumes a normal expression, and is impressed on the negative in the most natural pose with the most natural expression.

But our canny artist is not as ingenuous as all that for he confesses to beguiling men, women, and children with environment and things that affects their mood, and so induces an expression this side of actual smiling.

The Watson Studio is a Daylight establishment. He asserts that his clients are quite willing to come through the day, and that the evenings belong to himself as also that his employees are entitled to their leisure hours. No work is done on Sundays. Blessed Scotland.

## CAMERA CRAFT

His lightings are all simple. Based on the methods of the Old Masters who have outlived a hundred odd fashions, honest portraits still appeal to the best people. The exposures are long in modified light so that the lines of character may register without exaggeration and retouching may be minimized. It is one of Mr. Watson's strong points that he strives to escape the risks of the retoucher's art.

Once more quoting:

"I endeavor to get the habitual rather than the passing expression—except in children. Long exposures in soft light, especially with clients of mind and character—some of the best orders and with repeats, are from negatives that received from 15 to 25 seconds."

Think of that my dear spot-lighters! Think of 25 seconds and soft lighting, without a shot from the back, without a blotch of highlight on the side.

And so we leave the ways of the man and come to himself.

Andrew Swan Watson replied to my request for answers to a questionnaire sent him with a courteous letter and the desired information. It is necessary to repeat in these articles that no egotism should be attributed to the men exploited for they are but saying of themselves what has been asked of them. So what follows may be understood sympathetically.

"For seven years I have been on the Council of the Professional Photographer's Association. In 1921-22, its Jubilee year, I had the honor of being elected President. This year I am President of the Society of Edinburgh Professional Photographers.



J. C. FENTON, Esq., K. C.



MUNRO HOGG, Esq., Poet

# CAMERA CRAFT



PROFESSOR PATERSON  
Chair of Divinity  
University of Edinburgh

A. SWAN WATSON





CAPTAIN FRASER

A. SWAN WATSON

"I have traveled considerably in Norway, Holland, Belgium, France, Switzerland and Italy.—the last I like best, and sometimes aspire (non professionally) to lecture on Italian Art—see enclosed cards.

"In recent years I have enjoyed my profession much more—it is now my hobby—an engrossing one. If I had my life to begin again I would still be a Portrait Photographer—but a better one. Madame Le Brun said: 'For me to paint and to live are the same thing.' I could paraphrase that fairly well.

"The photographer of the future—if he has to succeed at all—will have to be a better educated one than his father. The ideal, to my mind is a University training in Arts and Photography afterwards. That I know means a lot; but I believe it would pay, with distinction.

"I most thoroughly believe in the indenture apprenticeship system for producing the best all round man—always and only provided he is a willing worker. If he is only an ordinary worker, he will be left wholly behind in the race.

"My studio is a Daylight one, almost exclusively. My Sitters come to the Studio—(where the best conditions are.) Spot and Freak lighting do not much attract me. They may be pictorial, but do not always make for likeness.

"The Reception Room is large, and light from the top. In it, in the Dressing Rooms, and Studio, are some exquisite pieces of antique furniture, mostly from Italy and Belgium. Old chairs, tables, doors, historical musical instruments, carvings, coat of arms.

"My clients, as a whole, are men and women of education, who bring with them their own individuality, which is certainly not a superficial one—but which is most attractive, surgeons, physicians, professors, bankers, business men and sometimes sea captains.

"My clients are by no means drawn from my own town. Many—particularly men—come from great distances. From the far North of Scotland, Orkney, Shetland and the Western Hebrides.

"What interests me most, is Character.

"Some have thought that because I have recently exhibited mostly men, I only photograph men. This is far from the case. There is often great strength of mind, as well as beauty, in a young woman's face. Men however, are generally better known to the public.

"These portraits seem to be liked in other countries than our own, for there is hardly a week that I do not have a letter from abroad asking for a picture for reproduction in Photographic or Art Journal. Many come from the Continent, but many also from America and Australia. This week—before me—lies three letters.

"Carbon is the process I like best. Sepia platinum next. Enlarging is made by carbon transparencies, and new negatives."

And now we leave the reader to form a rounded picture of the man and a conception of his work from the illustrations, helped but sketchily



BERNICE

A. SWAN WATSON

by our words and trust that the Watson lecture before the Royal British Photographic Society will give our earnest friends the opportunity they are probably hoping for as they study the examples shown here.

That lecture will appear in a future issue illustrated with more of Swan Watson's work.



# An Electrically Operated Flashlight Lamp

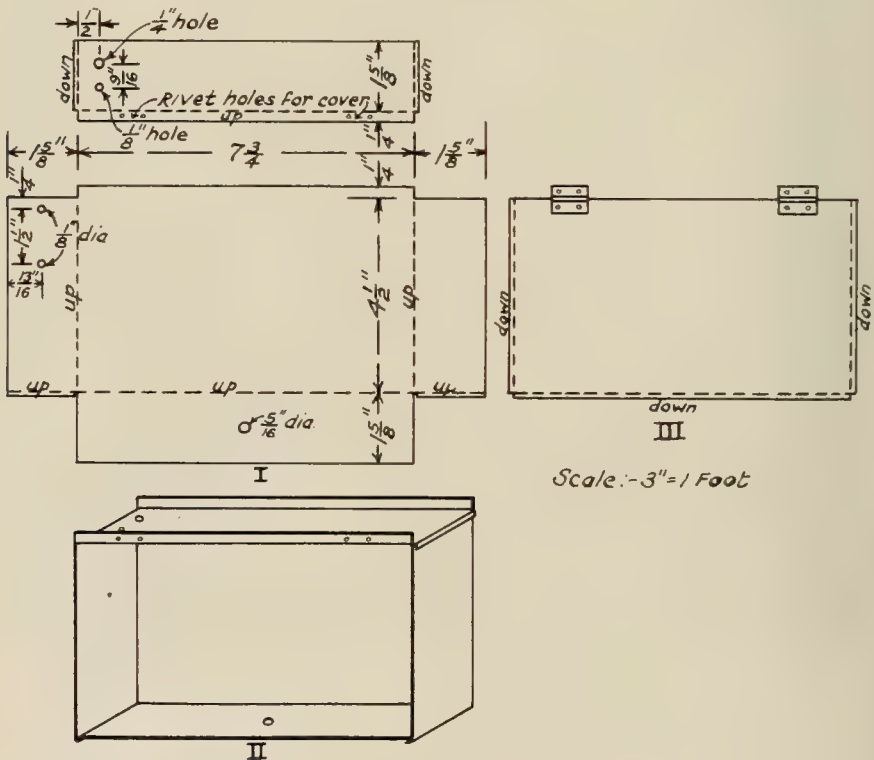
By James Karuza

Illustrated by the Author

A self contained, sure fire fool proof, electrically ignited flashlight lamp that can be operated simultaneously with a camera equipped with an antinous release, is herewith described.

For the photographer who is mechanically inclined this lamp is simple to make. For those not so fortunate, the assistance of a tin-smith is advised. In either case, the simplicity of operation of the lamp warrants its construction.

Two fairly stiff pieces of sheet iron or brass are cut, drilled and bent, Fig. I, to the shape shown in Fig. II and soldered at the seams. A cover is hinged to the back, attached thereto with small copper rivets; Fig. III.



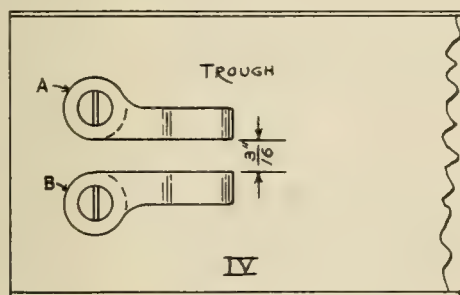
A and B, Fig. IV, are fingers made of spring brass and are bent so as to exert a pressure on the trough of the flashlamp. The screw and nut holding finger A must be insulated from the trough with fibre washers, whereas B must make an electrical contact with the trough. This is clearly illustrated in Fig. VI.

## CAMERA CRAFT

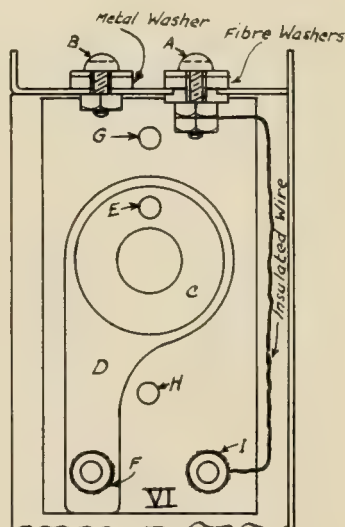
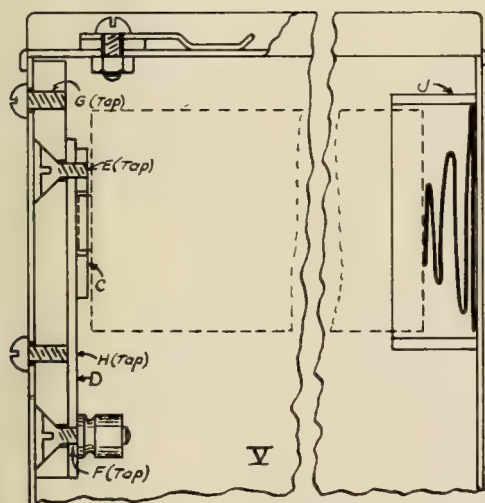
Fig. V and VI show the construction of the battery holder, made to accommodate a three-cell, standard type, flashlight battery. A metal washer C, with a  $\frac{3}{8}$ " opening is soldered to a brass strip cut to the shape shown at D. This form is attached to a piece of hard rubber or bakelite with screws that fit into the tapped holes at E and F. Tap holes into the rubber at G and H to coincide with the holes drilled into the side of the lamp. Tap a hole at I for a binding post.

The holes at E, F and I must be countersunk deeply into the rubber so that it will be impossible for the screws to make a contact with the side of the lamp. A wire, insulated from the lamp proper may now be led from the screw A to the binding post I.

A brass tube  $1\frac{3}{8}$ " inside diameter and  $\frac{1}{2}$ " long is soldered to the opposite side of the lamp in a direct line with the washer C. Inside of this tube a brass spring is placed. The dotted lines in Fig. V indicate the position of the battery when inserted.



*Scale:-Full Size*



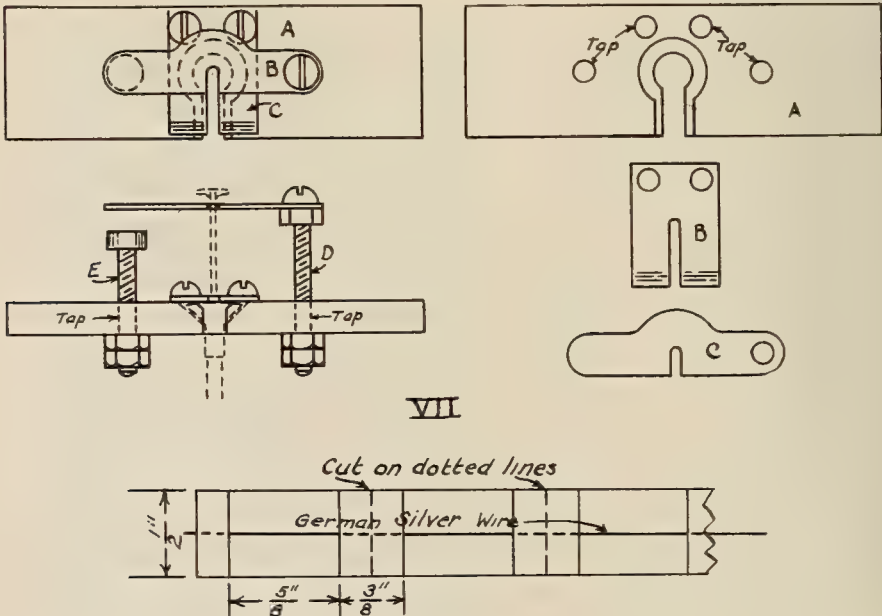
A  $\frac{1}{4}$ " brass nut is soldered inside of the lamp over the 5-16" hole for a handle for the lamp, or for attaching it to a tripod, if desired. Along side of the nut a small metal container may be soldered, in which to keep a reserve supply of fuses.

## CAMERA CRAFT

Fig. VII shows the construction of the switch which simultaneously operates the shutter and the flash. Into a bakelite strip A,  $\frac{3}{4}$ "x2 $\frac{3}{8}$ ", drill and taper a hole and slot it so that an antinous release can slide in and lie flush with the strip. Over this screw the slotted brass strip B, which holds the release in place. Screw D holds the contact spring C in position and screw E makes the other contact. Holes should be tapped into the bakelite so that the screws can be readily locked into place by the nuts, after adjustment. The dotted lines show the position of the release. A pressure on the release should open the shutter before the strip C makes a contact with screw E. A double flexible cord several feet in length is connected to the screws D and E and the other end to the binding posts F and I in the flashlamp. It is suggested that a miniature connector be attached somewhere on the cord as a precaution while loading the flashlamp with powder.

A permanent fuse was discarded in favor of the one herewith described, which blows out whenever used, thereby insuring immediate ignition.

Secure a supply of German silverwire of the smallest size that you can obtain. A 50c spool will last a lifetime. A length of this wire is stretched over a strip of heavy paper. Over and across the wire are glued strips of gummed paper. When dry, cut on the dotted lines as shown in Fig. VIII. You will notice that when the fuse is inserted under the spring fingers they make a contact with the fuse wire, whereas the paper support prevents the wire or the fingers from touching the trough.





The lamp is now completed and ready for a trial. Insert a battery into the holder, a fuse under the spring fingers, then press down on the contact. If everything is correct, the fuse will immediately glow, then blow out. If it merely glows, the German silver wire is too large and should be replaced by wire of a smaller size, or by bringing the spring fingers closer together. If it does not light at all, the lamp has been wired incorrectly, which should be rectified.

The current flows from the positive pole of the battery through the metal strip D, through the cord connected to binding post F, through the contact switch, through the other cord to binding post I, to spring finger A, through the fuse to spring finger B, through the metal of the flashlamp to the zinc element of the battery, completing the circuit.

A test should be made to ascertain whether the release operates the shutter before setting the flash off. To do this, focus the camera on the flashlamp in a dimly lighted room, attach the release to the switch, insert a fuse, watch the ground glass and press the release. If the glow of the fuse is seen in the ground glass the lamp is functioning correctly. Otherwise adjust screws D and E on the switch until this result is attained.

## Old Tricks For Today

By James Lyle

My age relegates me to the days of three-quarter top lighting, softness of the face by management of light instead of trick lens work, and stiff card mounts. In a word, I'm an old-timer. So I shall not attempt to criticise modern methods or try to tell how new effects may be produced. It would be foolish to condemn the styles of the day, especially since I must confess liking some of them.

There are basic principles which are as true today as they were when lenses were first used and portraits first made by photographic means and, as I was reckoned good in my time, perhaps there may be something an old graybeard can impart which the hustling youngsters of these busy times have not learned or have forgotten.

Forty years ago we all worked with one kind of a lens. There were several makes but the type was about the same. We knew it as a portrait lens. It was fast, not too corrected, and it was big. Oh, it was very big! We used to believe these lenses improved with age, and they did—in a way—for as they aged they slightly yellowed and so screened the light.

We had other fetishes. We eliminated freckles with a yellow screen and wrinkles and sharp features with a violet filter. You laugh at that, but the other day I had a visitor,—a very successful young artist photographer from one of the great cities—and I dug up my old rig-a-ma-

gigs and we spent an hour in the attic playing with my 1888 Anthony Scoville portrait camera. My grandchildren are generally my subjects and my son humors my playroom fancy. There is a sky-light, up-and-down, and white-and-opaque shades, backgrounds and everything. I used the old obsolete yellowed lens, the violet filter, the lens shade, the diaphragm with one half perforated by a half dozen holes and the other opaque for holding back white dresses and the Egyptian Vignetter.

The young man laughed at some of my contraptions but when we developed the plates he was generous in praise and kind enough to say that he thought himself able to do all the tricks with his new fangled lens that I eked out with the dewdads, but had to confess he had a lot to learn.

We went back to the camera and under the old fashioned skylight I showed him that some of the things latter day portraitists are doing are bad and that the tricks and stunts entailed upon getting a good picture were unnecessary and wasteful. In the byegone days we worked further away from the subject. Artificial lighting has brought about a pernicious practice. The operator sits the subject so that the floodlight cooks one side of his face, the reflector tickles his other cheek and the background touches the back of his head. The lens is then poked to within a few feet of his nose and speed is gotten at the expense of modeling, perspective, gradation.

To cover the deficiencies spotlights are splashed on the top or from the back and the retoucher with a load of black lead does the rest. The result is called Art.

Now, you must not get the idea that I am too old to enjoy today. But neither must you be so young as to refuse to profit by the wisdom of your elders. You have everything, we had little. Popular taste is better. Why waste 300 square feet of operating room and sweat for effects in a space of 16 or 20 square feet. Move your lights away, man; put air behind your subject; give your lens a chance by moving the camera back six feet at least; blend your lights with your shadows; soften the picture this way and not altogether by aperture and objective diffusion. You will lose speed. Instead of a half second, perhaps you may need a full second, perhaps two seconds. What of it? We used to count minutes and get real portraits. You may not like our old styles but you must allow we made pretty good portraits.

You need not sacrifice a single modern effect. You can jazz all you like and your trade demands, but by all that's holy do your modeling with the lights and the lens, and not with the spot and the lead pencil.

Some of you will scoff and say it is time for me to lie down. All right: I will lie down soon enough, but mark you the time is coming when in the circle of Time's way you shall be learning as new, the things we practiced on our day's work. As I said before, basic principles are not mutabilia however Tempus Fugits.



## Mount Tamalpais

Sigismund Blumann

Above the lesser domes that point the sky,  
Where one majestic cloud the regal crest annoints,  
Grim Tamalpais rears its head on high  
Implacable as Fate, and to the Highest points.

Standing alone and meek this sabbath day  
Within the mountain's shade, as at some mighty shrine  
I send unvoiced a wordless prayer away  
Haply to find a place. Such prayers as this are mine.

When at the touch of Nature thoughts upwell  
That make the soul exalted float above its cloud,  
What little things the doctrines, Heaven, Hell.  
Look to the hills and sky, and sea, to find your God.

Blessings spring from within: Culture, Content,  
Ambition rightly aimed withal, to make one strive:  
And all the breath of sects in prayer spent,  
Cannot induce a starved field flower to thrive.

Broaden your souls, ye pigmy race of men,  
Walk in the open air, find all it can afford,  
Give your religion a perspective, then  
Assert, yet modestly, you know your God.



# Cameragraph For Land Office

By Bess Jane Logan

The camera decides Texas complicated land suits. Texas General Land Office located at Austin installed a cameragraph machine for the purpose of making photographic copies of old field notes, land grants, and deeds. The machine makes it possible to get a reproduction of the article just as it is, as many law suits hinge on such small points as the turn of a letter in a signature or a misspelled word in the body of the document. The camera reproduces every single characteristic of the original and is a most dependable witness, according to Mr. J. H. Walker, chief clerk of the land office.

Texas romantic history largely accounts for many of the state's complicated land suits, as many of the records are written in Spanish and in copying these on the typewriter mistakes were easily made. The records of all the lands of Texas during the time Texas was under Spanish rule, French rule, Mexican rule, and during the time of Stephen F. Austin are kept in the land office, and oftentimes the authenticity or signment of a deed or grant is called into question.

The installment of the cameragraph in the land office grew out of the fact that under the laws of Texas, no papers could be taken from the office except in custody of the clerk. However, with the installation of the machine, photographic copies can be obtained which show every endorsement, arrangement of words, spelling, position of land tracts as given by the surveyors, exactly as they appear on the original document.

In making transcripts the land office always tried to follow copy as written, but some words were difficult to make out or disagreed as to signature, and mistakes were easily made. For instance, one law suit in Texas decided on a certified copy from the land office made on the typewriter, would have been decided the other way if a photographic copy had been brought before the court. Years ago, the land office was required by law to index the contents of the file on the back of the wrapper. Thousands of these wrappers were made up with the words "certificate," and "field note" printed on the back. In the case under discussion, the field notes were not filed in the land office and the clerk in making a copy of the wrapper naturally made the blunder. Although the land commissioner testified that the field notes had not been filed in the land office, the courts said that the index copy showed they had been and decided the case against the land office. Afterward the surveyor found the missing field notes in his office. A photographic copy would have proven to the courts that the field notes were not in the wrapper.

According to the chief clerk, the value of the machine to the land office far overbalances the price paid for it, which was a total of \$1800 with Pa-Ko attachments of a washer and dryer. This particular machine is a Simplex model bought from Kansas City. The document to be photographed is placed and can be focused within a range of 26x32 to 7x10, and the stop clock regulates the exact time.



PITTSBURGH SALON

BUFFALO CREEK  
W. P. Hubbard

## The Pittsburgh Salon 1926

By Byron H. Chatto

Have you ever stood on a mountain top on a clear day with the country for many miles around spread before you like a map? At first you are conscious only of the general beauty, and a feeling of exhilaration. Then details come into view and you joyously locate familiar landmarks, or find new points of interest.

Something akin to this feeling was ours on our first visit to the Thirtieth Annual Pittsburgh Salon of Photographic Art which is being held in the Carnegie Institute Art Galleries. For the first few minutes we were conscious only of the ensemble; the size of the gallery; and the great number of light mounted prints hung in a double row around the four walls, a very pleasing effect. Presently, we began to see individual pictures, and to pick out the work of old friends, Alcock, Archer, Chaffee, Edwards, Hanna, Keighley, Sophie Lauffer, Jane Reece, Symes and other landmarks of pictorial photographic exhibitions. We noted many new names, and admired pictures from workers new to us.

## CAMERA CRAFT

After a round of the gallery on opening night, we came away with some pretty definite impressions, which have been confirmed by additional study. The general level of excellence is high, so that no works of exceptional merit seem to overshadow and dwarf the others. The proportion of foreign exhibitors is large, adding a true international flavor. There are no freaks. The soft focus lens, when used at all, has been used with discretion, so that instead of fuzziness in the pictures, we find strength.

For those who find pleasure in statistics, we count three hundred and seventy-four prints from one hundred and ninety-eight exhibitors. Seventeen states, the Territory of Hawaii and seventeen foreign countries are represented. New York has the largest number of exhibitors with California second and Pennsylvania third. England is represented by fourteen exhibitors, Austria by eleven, Czechoslovakia by five while the other foreign countries represented have from one to three names each.

It is not within the scope of this review to mention each picture of merit for that would indeed require a reprint of the catalog. We have elected to comment on a few prints which appeal to the layman, for this writer makes no pretension to being a critic of art.

In "Outward Bound," Louis Albers shows us a schooner, probably a fisherman passing under Brooklyn Bridge. He has caught one of the quiet moments of New York Harbor, and the result is altogether pleasing. W. A. Alcock, who served on this years jury of selection, has four figure studies, of which we like best "The Alcock Sisters," showing two beautiful little girls in a graceful movement of a dance.

John Allen shows two prints in Carbro, "Nocturne" and "Morning," in which he has rendered two moods of nature with artistic skill and feeling.

Charles K. Archer presents four Bromoil prints, his "Breath of Boreas," showing a fine feeling of winter along the Pittsburgh water front.

Fred Archer presents five imaginary studies, three of which he tells us are illustrations for an unpublished story. One wishes that he could guess the Author, and senses a pleasant evening with a book that merits these illustrations.

F. Milton Armburst's "Finale" showing a female figure prostrated at the foot of stone steps, suggests tragedy in a most convincing manner.

James Aughiltree's "Lookit" is a delightful group of three boys one of whom has discovered something of interest outside the picture.

Herbert Bairstow F. R. P. S. of Halifax, England, is represented by five Bromoil Transfers that truly demonstrate the art of photography. His "The Latiniere at Villeneuve" is a summer idyl beautiful in composition and lighting. To possess this picture would be an unending delight.

"The Bridge of Sighs," one of Adelbert Bartlett's four pictures has elicited much favorable comment as being a pleasing representation of Venice as we have learned to picture it in our minds.

"Der Schmied" by Heinrich Bauer of Switzerland is conspicuous because of the fine pose and pleasing lighting.



## CAMERA CRAFT



"WOODS IN WINTER"

By L. H. LONGWELL  
Chicago, Ill.

## CAMERA CRAFT

Clark Blickensderfer has three Bromoil prints, "Roofs and Chimneys," "Arches of Capistrano," and "The Closed Gate."

Charles H. Brown of Santa Barbara again sends us strong portrait studies. His "Sr. Lopez" stands out as one of the most forceful character studies on the walls.

Dr. Chaffee, the only exhibitor to score with six pictures, again shows us the beautiful quality of his Bromoils. In "Finistere—The Open Road," he has abandoned street scenes to give us a landscape that fairly breathes the spirit of the country. "Banyuls sur Mer," is a group of fishing boats drawn up on the beach with drying nets hanging in graceful lines from the masts. It is a very telling composition.

J. Walter Colligne has been honored by having his "Cypress and Stone," a statuary pose by Ted Shawn, selected for reproduction in the catalog. His "Wine, or a Dance," is a group in costume very effectively posed.

Will Connell has two very homely subjects in "Patience," a house cat watchfully waiting for a mouse to venture from his hole, and "Whistling Boy." He demonstrates that pleasing pictures can be made with the camera from the simple affairs of every day life.

David and Eleanor Craig have collaborated in two Bromoil prints. "From a Breton Lighthouse" presents a charming pattern of houses and gardens.

From A. Keith Dannatt, F. R. P. S. of Surrey, England, there is a pleasing nude study of a girlish figure, "A Slender Maid."

Francis Cowell's "Torso of a Dancer," is a nude study remarkable for its values of tone and beauty of line. Fred R. Dapprich, of Los Angeles, a new comer to Pittsburgh, shows four. His "Revery" is a character portrait study especially well handled.

Mme. d'Ora and Mr. Arthur Benda, of Austria, have three portraits remarkable for technique and artistic treatment.

"Taller De Costura," a group of young girls in costume, is like all of the group pictures in this exhibition, so handled that the figures hold together and tell their story. This charming picture is made by J. Ortiz Eschague of Madrid, Spain.

Forman Hanna appears to have found the spirit of his Arizona cliffs, for in his "Sand Shadows" he has idealized this country of sand and adobe houses by means of a lovely nude figure poised among the rocks as if about to vanish at the approach of a human.

"Adirondack Guide" a portrait by F. A. Hodges, Jamestown, N. Y., is so true to type that we are sure he is about to relate one of those camp-fire stories for which his kind are famed.

W. P. Hubbard in "Buffalo Creek" has a fine composition including an open jack-knife bridge, boats, water and steam which suggests the rush of modern commerce. This picture merits a stronger title.

Thomas M. and Walter C. Jarrett of Pittsburgh present four beautiful child studies and a pleasing landscape.



"BWEGUNGSSTUDIE"

By RUDOLPH V. KOPPITZ,  
Vienna, Austria.



# The Business Man's Camera

M. W. Scanlon

A six-gun is a good gun for man killing bandits at close range, but for the longer shots at deer something else is needed. The wide-angle lens is also made for certain work and does that work well, but when a recent author let it be known that he considered the wide-angle lens as an all-round lens for amateur industrial photography, he so stirred my belligerent instincts that I have undertaken to give to such as will read the benefit of some of my experience with a business man's camera.

Too few business men use cameras in business activities. Thousands of the common folding or pocket variety can be put to good use snapping here and there where pictures would be valuable but where a professional photographer is not available. The expert may not be available for one of three reasons: Time may not be sufficient for calling him; he may be not located at or even near the place of the picture; the picture if taken might not be valuable enough to warrant the expense. Expense is the last item to consider. A wholesome appreciation of the skill and experience of the professional is not to be discounted under any circumstances where he is available.

The practical man wants a camera well fitted to his work when he is thrown on his own resources to get a picture. If he has a camera of any kind already, his first move should be to learn to make the most out of that. The hardest thing for any one to learn about photography is to judge exposure required correctly and any picture box in working order will serve as well as the best for learning to gauge the light.

But for the man who must buy a camera or who feels he has out-grown such as he has already, this article is written. A review of some of the things he should know about will help him, but it is assumed from the start that he will exercise all his business experience and sagacity in purchasing his equipment and will buy with that same cold-blooded coolness with which he would buy a typewriter or hire an office boy. He will take what is written here and with it as a starting point he will go on a still hunt for all the additional information he can get from dealers, professional photographers, other serious and informed amateurs, advertising matter, books, and photographic journals.

For the sake of brevity and simplicity I shall take up one at a time features found in standard camera equipment and give some explanation of their purposes theoretically or by example.

Let the reader be assured that, although I seem to state certain opinions with conviction there is still the modesty in me to realize they are, at best, the opinions of an individual. They are to be taken as helpful not decisive. However, these expressions are not casual but based on experience and thought.

## CAMERA CRAFT

### Size and Shape

If your subjects are going to be varied in shape from square buildings or pieces of machinery to long trains and tall structures, you are practically limited to one of the square shapes. The common sizes in the nearly square shape are:  $2\frac{1}{4} \times 3\frac{1}{4}$ ,  $3\frac{1}{4} \times 4\frac{1}{4}$ , 4x5,  $6\frac{1}{2} \times 8\frac{1}{2}$  and 8x10. The last named is the standard for practically all professional commercial work except for automobile and theatrical publicity where 11x14 is sometimes used. The 4x5 size is a favorite among press photographers and serious amateurs where a light compact outfit is desired though many of this group prefer the smaller  $3\frac{1}{4} \times 4\frac{1}{4}$  to make their outfits still more compact. For my more careful work I use only the 4x5 but whether I know I am likely to need a camera or not I find it very comforting to have my little  $2\frac{1}{4} \times 3\frac{1}{4}$  Nameless in my overcoat pocket or brief case.

If one's work is largely of a type that will fit one of the panel shape sizes, he is lucky, for the longer shape is certainly more attractive though it cannot be enlarged to the standard commercial size of 8x10 as the 4x5 can without trimming. Among the panel sizes are:  $1\frac{5}{8} \times 2\frac{1}{2}$ ,  $2\frac{1}{2} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$ , 5x7, 7x11 and 11x14. There are a number of other in-between's along the line some of which are almost as much used as some of those named. The one selected depends largely on the degree of portability desired and the exactness of definition required in the finished photograph. The vest-pocket size,  $1\frac{5}{8} \times 2\frac{1}{2}$ , if taken carefully and with a reasonably good lens, can be enlarged to at least 5x7 size on the finished print but enlargement dulls the definition in proportion to the size of the enlargement. With exceedingly sharp negatives, this dulling effect may not become noticeable even up to the 11x14 size.

For portable work, and the business man's photography is nearly always of that kind,—it is best to adopt one size and stick with it. This avoids duplication of equipment and often makes possible more complete and elastic outfitting in the size adopted.

### Shutter and Speed

I am grouping speed with the shutter for the shutter is more to be considered than the lens. The shutters normally found on hand cameras are called between-the-lens shutters because they open and close a leaf mechanism between the front and back half of all double lenses. There is also a group of slow speed shutters which operate just behind the lens inside the camera or just in front of the lens outside the camera but these are not likely to be offered to you for amateur work. Then there is the high speed type known as focal plane or curtain shutter which is usually a curtain rolling mechanism which passes an open slot in the curtain over the surface of the film or plate. The focal plane shutter is built in some cases to give as short an exposure as 1-2800th of a second. Such speed is hardly to be classed as useful though it is occasionally necessary to use 1-1000 of a second on close up sporting events. Even then it is necessary to have the fastest grade of film or plate obtainable, an unusually fast lens, and excellent light.

## CAMERA CRAFT

For most work the between-the-lens shutter is most satisfactory. Four of the best of these are the Compound, Ilex, Acme, Volute and Compur. The Compur and Acme shutters are gear retarded on the slower settings while the other two are pneumatic pistoned. All four are held in high regard and, though I personally favor the Compur which I understand is now very hard to get in this country, there is probably very little choice between them. The Volute is an old stand-by and is the only between-the-lens shutter which can be used with a wide-angle lens, yet it seems to have a lower resale value as a used shutter. In any case, unless you buy a ready assembled outfit, get a thoroughly reliable shutter. The shutter can put the best estimator of proper exposure out of business. The exposure, and therefore the shutter, is the making of the picture.

### The Lens

This is the bug-bear of many an amateur, be he serious or merely hunting a pastime. Men in our company have often come to me to help them select a camera. Their early choices invariably run to lenses with fancy claims for speed and to trick accessories which are only semi-essential at best. If I know that the man can spare the money, I let him get a fine instrument with perhaps an  $f\ 4.5$  lens. If he is of more moderate means, I try to talk him into something with an  $f\ 7.7$  lens as plenty fast enough. And both men are likely to come in with pictures of about the same quality at first. It is more the man and the shutter than it is the lens.

Lenses are of three general types: single meniscus, double rectilinear, and anastigmatic. The first is a single simple magnifying glass or meniscus. The second is two of the first arranged to be used either together as one lens or separately as single lenses. The third may be made up of as many as eight or ten separate lenses all designed to correct and supplement each other. This makes possible the production of accurate images in the picture and adds speed to the combination to a certain extent though many an old time rectilinear portrait lens was rated as  $f\ 4$  and  $f\ 5$ .

This matter of speed in a lens is only comparative. A big hole lets a lot of light through. If the hole is close to the plate, the light will be still very concentrated when it reaches the plate. If the hole is a long ways from the plate, the light may be thought of as being very much weaker and its strength decreases actually in proportion to the square of the increase in distance. So if you use a long focus lens with a large opening or diaphragm stop you may get no more speed than if you use a shorter focus lens with a proportionately smaller stop. And as the focal length of the lens decreases and the proportion of the size of opening increases, the speed increases. The "f" rating is simply the quotient of the focal length divided by the diaphragm opening.

(To be continued)



# Cirkut Enlargements—What They Are and What They Mean

By Laurence B. Morton

Illustrated by the Author



LAURENCE B. MORTON

Your genial editor has asked me to write an article on the application of Cirkut Enlargements to modern photography and by simple force of habit, I must preface such an article with a few words about my chosen profession, thereby laying a solid foundation of reality for a subject of which little is known at the present time.

The writer has been for years, now is and probably will be for time to come, a commercial photographer, doing and directing the photographing of that multitude of things which go to make up the commercial world of today, and in the short space of something over a decade he has seen the profession of photography, especially as applied to business, grow from almost obscurity to proportions overshadowing even the most sanguine prophecy.

A few years ago the writer and a group of associates seated around the lunch table were discussing this situation and the unfortunate limitations of the Cirkut camera. At that time several unsuccessful attempts had been made by different people to produce sharp one-piece enlargements from long Cirkut films, but the results had not been satisfactory.

The ultimate perfection of the apparatus we use for projecting direct from Cirkut films of any size was the result of the discussion at that lunch. It is now a reality and the fact that Cirkut photographers everywhere have been benefited by it and that others can be, is the justification for this article.



A Two Foot by Ten Foot Skyline Print—Houston, Texas

## CAMERA CRAFT



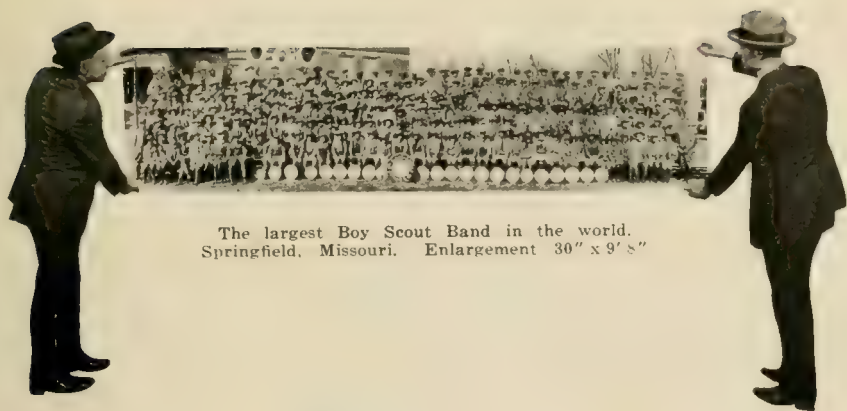
A Neat Little Picture: 29 feet long, 40 inches wide, Colored in Oil, Sprayed with protective water-proofing, and mounted on cloth. 17 people are viewing it.

The designing and building of the apparatus took about one year. It had to have the accuracy and delicacy of a fine watch and yet the strength and stability of a motor truck. One by one the obstacles were overcome and when it was finally put into operation on our own work, the quality of the enlargements produced exceeded even our own fondest hopes, and before long other photographers, hearing of our accomplishment and realizing the vast possibilities for new business through the medium of these enlargements, began sending us films to be enlarged for them and as this trade business grew quite rapidly we eventually decided to offer our service to photographers throughout the United States.

The possibilities for the sale of Cirkut Enlargements seem to be limitless. These enlargements bear the same relation to Cirkut films that ordinary enlargements bear to the small square negatives, and almost every time a Cirkut negative is made a live prospect for an enlargement is created.

Almost every mail brings a host of questions concerning the details connected with the making of Cirkut Enlargements, so perhaps the best way to answer the questions which are in your mind will be to list some of the typical questions which we are asked every day, together with our answers:

## CAMERA CRAFT



The largest Boy Scout Band in the world.  
Springfield, Missouri. Enlargement 30" x 9' 8"

**Q. What Are "Cirkut Enlargements?"**

A. Cirkut Enlargements do not differ from customary bromide enlargements except that they may be made from Cirkut film negatives. Any degree of enlargement can be obtained from Cirkut films of any dimension.

**Q. Why The Name, "Cirkut Enlargements?"**

A. These enlargements are so named to distinguish them from enlargements made by ordinary projection methods.

**Q. Are Circuit Enlargements Projected From The Original Negative?**

A. Yes. The apparatus employed in making Cirkut Enlargements is a very complicated one, accommodating the longest film it is possible to make with a Cirkut camera. If necessary, a 20-ft. film can be fully illuminated and either enlarged or reduced as desired.

**Q. Are Cirkut Enlargements Made On a Single Sheet of Paper?**

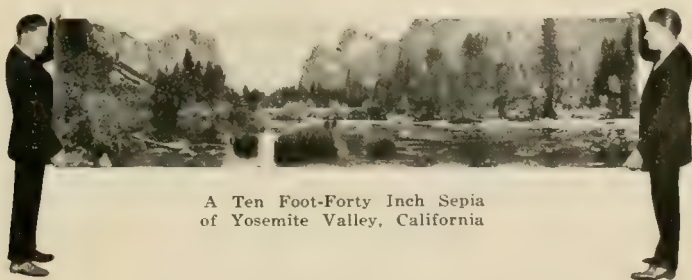
A. Yes. It is possible to make enlargements on one sheet, 30, 40, 50-ft., or any length desired, by 40 inches wide.

**Q. Is It Possible To "Dodge" These Enlargements So That Even Prints May Be Obtained From Uneven Films?**

A. Yes. We frequently make enlargements from films which require from five to ten times more exposure in one place than another.

**Q. Is It Possible To Mount Cirkut Enlargements On Cloth?**

A. Yes. Where prints are to be handled a great deal, cloth mounting is almost imperative and makes them practically indestructible.



A Ten Foot-Forty Inch Sepia  
of Yosemite Valley, California



### **Q. Can Cirkut Enlargements Be Colored?**

A. Yes. Either transparent oil or water color may be used and very startling results may be obtained. Especially with scenic or pictorial subjects. For photographers not prepared to do their own coloring, we maintain a coloring department.

### **Q. What Method Is Employed For Framing And Hanging Cirkut Enlargements?**

A. We have worked out a very simple and practical method of framing enlargements and we furnish all customers with complete detailed instructions and suggestions regarding this so they can either do it themselves or direct the framing after they receive the unmounted enlargements from us.

### **Q. Are Cirkut Enlargements Expensive?**

A. No. The cost of Cirkut Enlargements is surprisingly low, considering the remarkable results obtained.

### **Q. What Are The Sales Possibilities For Cirkut Enlargements?**

A. The sales possibilities for this work are exceptionally good. In some localities where photographers have been active in pushing the sale of Cirkut Enlargements, they have worked up a very profitable side line, many of them doubling and trebling the revenue from their Cirkut camera.

### **Q. Does The Name "Morton" Appear On Enlargements You Make For Other Photographers?**

A. No. We believe the men who make the negatives should get all the credit and publicity possible in their own community.

### **Q. Are Cirkut Enlargements Just As Sharp And Clear As Enlargements Made From Small Negatives?**

A. Yes. All the detail obtainable in a contact print from any Cirkut film is maintained and often improved in our Cirkut Enlargements. Specimens of Morton Cirkut Enlargements have been examined by the leading photographic authorities of the United States and pronounced technically perfect. They have been accorded official recognition by the Eastman Kodak Company and have been awarded medals and cups at national and sectional photographic conventions.

### **Q. What Is The Biggest Enlargement You Can Make?**

A. There is practically no limit to the length enlargement we can make on one sheet of paper. We are limited in width, however, to 40 inches, as this is the widest bromide paper commercially available. When wider prints are desired we make them in 40-inch strips and later mount and join them so they have the appearance of a single picture.

### **Q. What Are The Most Striking Features Of a Cirkut Enlargement?**

A. The critical sharpness and the bringing of a scene to the observer in such size and true likeness that he can easily imagine he is looking at the original. When looking at an ordinary size Cirkut print the eye can see it in a glance, but in order to take in the full beauty of one of our gigantic photographs the onlooker must start at one end and let his gaze

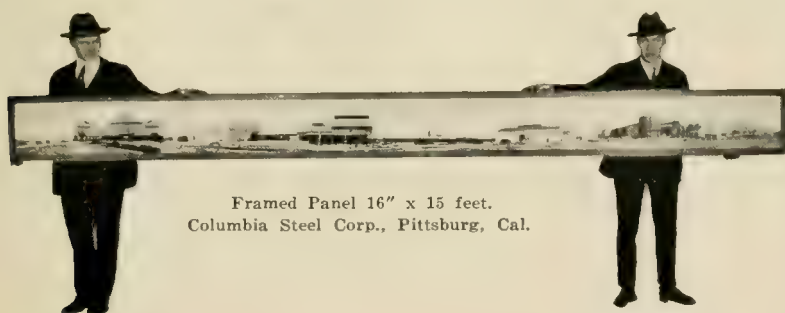
## CAMERA CRAFT

travel slowly to the other. Many an observer has been heard to remark, "Why it's almost unbelievable! It seems as though you were looking at the scene itself, doesn't it?" And it is this feature that has made Cirkut Enlargements so spectacular.

In conclusion it is only necessary to ask the reader to look at the accompanying illustrations and in his mind's eye magnify them to whatever sizes strike his fancy.

Today the camera in the hands of an expert ranks with the finest and highest paid artists of the advertising world and the photographer who has studied the application of his profession to modern business is looked upon as an integral part of that greatest of modern machines—American Industry and Commerce.

The Cirkut Enlargement, as we term it, is probably the youngest member of our photographic family, but judging from its present popularity it has already achieved its place among the standard photographic processes of today. It has done many tasks which would have been impossible without it, but until the introduction of Cirkut Enlargements the photographer using it was limited to the comparatively small contact prints from the film negative. Sharp enlargements direct from the film were not obtainable.



Framed Panel 16" x 15 feet.  
Columbia Steel Corp., Pittsburg, Cal.

## Take A Picture Week

Today can never come back when it has gone into the eternity of yesterdays. Mother is looking well just now. Baby is at her cutest age. And the home and garden are charming in May. Perpetuate them all. Bring the camera into action. Become wildly reckless with your films for just one week. The pleasure, immediate and spread over future years will repay you.

Fashions come and fashions go. The pastimes of yester year are stale today. But photography has endured and goes on. A loved face, a happy hour may be enjoyed again and again from the picture.



## Why We Run "Continued" Articles

In a Story Magazine the object of the "Continued In Our Next" is to lure the reader on and in the case of a new subscriber to have him buy back numbers. We have no such motives: In fact we should prefer publishing an article in one and shape up the issue in its entirety. Here are the facts; our contributors are many, their subjects varied, we have an inconceivable wealth of material on hand, and we want to cover as many subjects and satisfy as many tastes and interests each month as space permits. The only way around the difficulty is to go straight through it.

Take this copy and study it. Mr. Swan Watson will interest not only the professional portraitist but the amateur. He is a past-master in his art, and his words and methods are invaluable to the student of pictures of persons. The mechanically inclined who enjoy making things that cannot easily be obtained in the open market would regret our omitting Mr. James Karuza's article on "Making An Electrically Operated Flash-light." Amateurs and Commercial photographers will read this and tell us of their satisfaction. "Old Tricks For Today" strikes a retrospective, sentimental note and carries no small amount of constructive suggestion in its lines. Miss Bess Jane Logan's page is news that escapes the daily papers and is of special interest to photographers and acts as an encouragement to those intending to become professionals. The Pittsburgh Salon is of international importance and all our readers are hungry for a sight of what was shown on its walls. Laurence B. Morton is known as one of the foremost Commercial Photographers in the United States. He has perfected a way to enlarge Circuit pictures, and the perfection of these huge prints has made thousands of dollars for men in the profession all over the world. The Business Man's Camera tells the average man what to buy and why. Mr. Scanlon is a business man and he falls most sympathetically into the average point of view. Our own little verse contribution must be accepted indulgently.

Look all this over and with the taste of the other fellow in mind as well as your own, tell me what should have been left out. Deciding that it all deserved place, can you devise how it should have been contrived otherwise than by running some of it serially.

I am offering no excuses, but since you and I are running the text amongst us, (and we truly are, for Your generous criticism and praise and suggestions are being utilized) it is only right that you should know why Your magazine is being run as it is.





### Something About Amateur Machines

(Concluded from April Issue)

Such matters as number of perforations per inch need bother the reader very little. The manufacturer has studied the problems of four, one, and any other number of sprocket holes per picture and has adapted his machine to giving the best results with the film used.

In fact everything resolves itself at last, as always, into a matter of personal preference. You pay your money and you take your choice. The discreet amateur will arrange to try out as many makes of cameras as are available, will conscientiously try each long enough and carefully enough to be able to form an intelligent opinion of what suits his taste and purpose and will then proceed accordingly.

The decision, where price must govern can then be modified by knowledge of the true values of the merchandise. Our advice would be to carefully study where you want to go, how to get there, and then go. Do not buy at random and blame the machine because it does not please your individual taste. Be critical before buying and happy after assuming possession.

Summarizing toward the arrival of a definite conclusion we should therefore decide what size film we prefer, and, after trial and comparison, which particular instrument seems to suit our hand and purpose best. Unless consideration of price be imperative buy without letting cost be a determining factor.

### A Home Made Screen

Any mill will for a slight increase over the cost of the actual lumber so mortise the ends of the lengths specified as to enable the reader to join them into a very stable frame. The boards should be about three inches wide by one and a half inches thick, the length and width of

the complete frame must determine the length of these battens. To the outer edge of the frame put a screw-eye every three or four inches for tying the sheet.

The screen proper having been fastened to the frame with tapes run through the screw-eyes, and all being taut the sheeting or duck is moistened and allowed to dry when it will be found tight as a drum.

A mixture of Zinc White, Turpentine, and the minimum amount of oil is now made and when the solution is smooth and with sufficient body there should be stirred in some Aluminum Powder. Not much of the metal is needed and the right amount will be found by test strips of white cardboard painted, allowed to dry and then subject to lantern light. The reflective potency of Zinc White is greater than of any other pigment white and the Aluminum adds to this quality. Brush the paint out thin and well into the sheeting and allow to dry thoroughly and completely before giving a second coat.

Some like a silver screen: Such preference may be gratified by taking some old and discarded films, boiling off the gelatine in washing soda and water and dissolving the celluloid in Amyl Acetate. To the syrupy liquid add wood alcohol or acetone to make a very thin fluid and add Aluminum powder in just sufficient quantity to make the so-called silver paint or enamel. Too much of the powder will make a thick and ridged coating, too little a streaky covering. It is impossible to accurately state quantities because in making the celluloid medium densities and so forth are the determining factors. But the whole thing is easier than the telling.

Personally we do not favor the metallic screen but like the pure white of zinc with the metallic ingredient worked in. Please make sure to brush each coat out as thin as possible so that the Aluminum may be brought to the surface.



First Award  
SILVER MEDAL

DR. J. B. OCHSNER

## The May Competition

Seventy-two contributors and two hundred and nine prints, many of them very fine. This is the first time Doctor J. B. Ochsner has won the medal, I believe and the judges were very enthusiastic about his print which they commended as much for its color as for its composition. It was a sort of deep neutral blue, very rich and with just enough greenish tinge to enhance its effectiveness. Mrs. A. K. Godschall is a new name to our list and a welcome addition to our steady competitors, only she must not ask to have her prints returned. In fact the ones that win cannot be returned since they are held for the annual Silver Cup judging. Mr. Melvin Martinson is an artist who will sooner or later get the medal or we are a poor prophet. Mr. T. K. Tsukane shows the natural genius of his people: He is a master of line and design and if the rule were not against two prizes to the same person he should have won another award for his Ducks and Water picture. Mr. Leonard Purin is another newcomer and another worker for whom we prognosticate the medal.

Two of the awards go to Chicago; one to Oshkosh, Wisconsin; one to San Francisco; and the first to Durango, Colorado. We missed the Seattle friends.

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Second Award  
MRS. A. K. GODSHALL

Fourth Award  
MR. T. K. TSUKANE

Third Award  
MR. MELVIN MARTINSON

Fifth Award  
MR. LEONARD PURIN

Doctor Pardoe suggests that our refusal to return prints keeps many of the finest workers from sending their best. This puzzles us for the best workers are supposed to have so thoroughly mastered the technique of their art as to be able to duplicate their achievements at will, and a print, after all, is only a piece of paper to the photographer himself. The value is in his artistry and if he can duplicate that—no more need be said.

We are considering a special Senior Competition with prizes of its own and all entrants to this division shall have their prints returned unless they win an award, in which case the prints become the property of Camera Craft with rights to publish at will. It will be harder to win in this class and should we decide to establish it we must reserve the right to reject such prints as seem unworthy of that classification. For the Senior Competition we shall print a coupon which must accompany the packet of prints and one coupon must be enclosed with the contributions of each individual. No group or club may send a collection of prints on one coupon.

Let us hear your opinions on this plan and kindly write your suggestions so that we may learn your wishes.



# CAMERA CRAFT

## CONTRIBUTORS FOR MAY, 1926

George Altinetti.....	3	F. C. Martin.....	4
H. Augenstern.....	2	Louis R. Murray.....	2
Otis T. Barrels.....	1	A. K. Mehl.....	2
Robert Baker.....	2	Melvin Martinson.....	1
Miss Lisa Von Borowsky.....	3	A. R. Murray.....	1
Monroe S. Carrington.....	3	Miss Jessie Norton.....	6
Irving Chrisman.....	5	James Newsom.....	5
Edward P. Colby.....	2	Dr. J. B. Ochsuer.....	4
W. H. Carter Jr.....	2	Mrs. H. Olafsen.....	5
Miss Charlotte E. Craig.....	1	Miss Abbie Packard.....	3
Frederick C. Dutton.....	5	Leonard Purin.....	3
Vincent Dolfi.....	2	B. Peterson.....	7
C. Duval.....	2	S. B. Priest.....	1
L. Eckshorn.....	5	Henry Quant.....	6
P. Egerley.....	3	Frank A. Reynolds.....	12
C. V. Fullmer.....	4	Mrs. Frank Rebarge.....	5
Robert F. Fitch.....	1	Peter P. Roccapiore.....	1
Frank Fertish.....	3	Miss Maurine Stauffer.....	1
Mrs. A. K. Godshall.....	1	Walter V. Smith.....	1
Mrs. I. C. Godley.....	2	Alvin Schellenberger.....	2
W. E. Haller.....	3	J. Saunders.....	2
Mrs. H. G. Howard.....	1	Valentino Sarra.....	2
Mrs. Al Haarpaintner.....	3	J. F. Stroh.....	1
O. Hagestrom.....	4	Miss Ruth E. Thompson.....	2
Mrs. M. Insell.....	5	T. K. Tsukane.....	3
C. Itsui.....	3	E. P. Trevors.....	2
Miss Matidla Jackson.....	3	Mrs. Harriet Tessio.....	7
Harold Jones.....	2	H. Uti.....	3
Dr. K. Koike.....	4	L. Umbrecht.....	4
Carl Krabs.....	1	Frank Vetsch.....	6
Raolfe Kahman.....	1	Raol Vallance.....	3
Mrs. N. B. Libby.....	1	E. J. Whistler.....	1
R. H. Amphlett H. Leader.....	3	T. M. Waumsley.....	1
Fred Longman.....	3	Laban L. Wyatt.....	2
G. S. Luckett.....	1	Leroy Whitaker.....	3
O. Miller.....	3	Miss Isobel Younger.....	6

### To Inquirers

No. There is no limit to the number of prints you send.

Yes. We prefer prints 10 by 12 or smaller. Too large a size makes filing difficult.

No. We cannot correspond about the competition or tell you what your chances are. We should have to keep the judges at our elbow to give such information.

Yes. We accept advanced pictorialists' work as well as beginners' first attempts.

No. We cannot write your name on the prints for you. You must make them identifiable.

Yes. We are happiest when the prints come in by the hundreds. Help make us happy.



## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.

### A. S. Hurter Keeps Busy

Probably no more active Convention Manager has ever officiated than the present one of the National Association. From every quarter come words of commendation of his courtesy and foresight. Even this far ahead of the event he is taking everyone under the wing of his care. More luck and power to him. He is going to keep up the standard of the National, and will carry its achievements further and higher than ever.

### The Association Doings

Paid up members contemplating attending the Convention will save themselves two big operations only having to go to one window while unpaid members will, of course, have to stop at the treasurer's window then take their card over to a girl to fill in, and then from another girl receive the convention credentials.

Members attending the Convention accompanied by their wives or daughters may also save themselves time by taking care of them in the same manner as previously.

There are three hundred and fifty rooms reserved at the Headquarters, Congress Hotel and the General Secretary will make reservations for those desiring to stop there. Reservation cards in triplicate will be mailed to all members of the Association in due time together with information concerning garage accommodations.

Headquarters Office is in receipt of the following from the Chairman of the Board of Trustees of the P. A. of A., Summer School of Photography:

"The Board met February 27th, 1926.

The report of the School Director, W. H. Towles, was read and accepted. The work of the Director in the matter of handling the School and students and the manifest results being highly satisfactory, was commended.

The summary of the financial affairs of the School showed a balance of \$1,701.52.

The Trustees call attention to the fact that during the years 1922, 1923, and 1924 the sum of \$2,472.22 was expended from the profits of the School for Construction and Equipment, thus adding to the assets of the P. A. of A.

The School, instead of being a drain on the funds of the Association has paid back every dollar that has been advanced by the Association and has added to the resources of Association the sum of \$2,472.22. This is entirely aside of Estep, Strauss and Women's Auxiliary funds.

The School for 1926 will be in charge of our capable Director, Will H. Towles, and the dates are July 26th to August 21st, inclusive.

There will be a photographer of note assisting the first three days of the last week of the school month, and an examination made the last three days.

(Signed) G. W. Harris, Pirie MacDonald, Felix Schanz, Directors."

That the School will again be a success is evidenced by the fact that we have received so many requests for information and that registrations have been coming in for some time. We expect to go away over the usual quota this year and feel sure that our expectations will be more than realized.

The Chicago Portrait Photographer's Association Convention Committee has been announced by Mr. George Stafford, President of the Organization and its personnel is made up as follows:

William A. Graber (handsome Bill) General Chairman of the Chicago Convention Committee. Assisting him will be Mr. John Lavocoha and Arthur Nauechner.

## CAMERA CRAFT

The Chicago Picture Exhibit Committee: W. A. Smith, Chairman and William A. Kochno, Co-chairman.

Reception Committee: Charles Walinger, Chairman.

These Committee Chairmen will meet in the next week and formulate their plans for the handling of Chicago's end of the Convention.

Those of you who know Messrs. Graber, Smith, Kochne and Walinger will vouch for the efficiency of these men and everyone can rest assured that their respective undertakings will be handled in a most proficient manner.

It is up to the Chicago boys to show the world what they can do. They made a great fight to get the Convention here and the "I will" spirit will be enjoyed by everyone who attends the convention.

Charles Walinger as Chairman of the Entertainment Committee "is enough" to assure the photographers of a regular time.

The "Windy City" crowd is looking forward to a lot of hard work and pleasure in making the 44th Annual Convention a big success.

Now that Congress has removed the tax on cameras and lenses, together with the taxes on plates, and films, it is proper that we call attention to the members of the P. A. of A., of the service rendered by its officers and the committee on Legislation, of whom our past President, W. H. Manahan, Jr., is chairman for the removal of this tax. The elimination of this tax is surely a big saving to photographers all over the country and brings to your attention one of the greatest services rendered by this association.

The Secretary's Office wishes to announce at this time that the books are open for enrollment for pupils who want to attend the P. A. of A. summer school at Winona Lake, Indiana. This year's school will open July 26th. Mr. W. H. Towles of Washington will be in charge. The enrollment is limited to the members of the P. A. of A. only.

This year marks the fourth year of the school's existence. It is no longer an experiment but a real Institution for those who want to learn the photographic

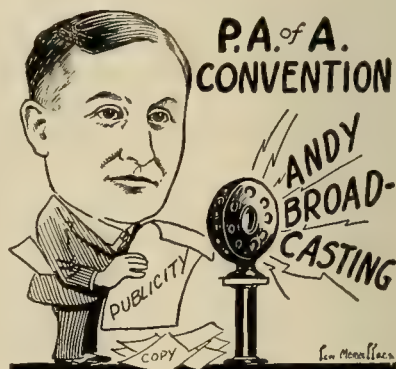
profession under expert teachers and at a minimum expense.

The Portrait Course will again include daylight and artificial light camera room work, developing, printing, retouching, each preceded by lectures and followed up by actual departmental work by the students. Interspersed with the course lectures, will be other talks on reception room work, business methods, cost analysis, etc.

Tuition has been fixed on a strictly cost basis at prices noted below. These are exceptionally reasonable when one considers this is the entire expense at the school. Board and lodging at Winona Lake may be obtained at special rates to the Summer School students, prices ranging from \$15 to \$40 a week. A registration fee of \$10 for each course will be required to insure a reservation, the balance of tuition to be paid at the school. The General Secretary, 137 N. Wabash Avenue, Fifth Floor, Chicago, Illinois, is patiently awaiting the early arrivals. Make all checks payable to the Photographers' Association of America.

Some one has said "If I give you a dollar and you give me a dollar we will each have a dollar, but if I give you an idea and you give me an idea we will both have two ideas." This is the thought Convention Headquarters would like photographers and dealers to keep in mind regarding this year's National Convention in Chicago. Send on your suggestions to the Convention Manager.

Plans and contracts are expected to be mailed to the Manufacturers and Dealers within the next two weeks.



National Convention, August 23rd to 28th, 1926





## Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.  
Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
F. W. Barta, Treasurer.....318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

New England States: A. E. Block.....27 Von Hillern St., Dorchester, Mass.  
Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada  
Mid-eastern States: E. H. Brunner.....12329 Superior Ave., Cleveland, Ohio  
Central States: Theo. Zercher.....117 E. 6th St., Topeka, Kans.  
New Jersey—N. Y. C.: J. G. Taylor.....24 E. 23rd St., New York City  
Southwestern States: W. F. Warren.....524 "F" St., San Diego, Calif.  
Southeastern States: A. A. Odom.....Southeastern Life Bldg., Greenville, S. C.  
South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### The Profits of Decency

From recent issue of Collier's Weekly  
(Note: the parentheses and notes are ours)

The biggest discovery of the twentieth century is the soundness of the policy of live and let live. (Guess this is Collier's definition of "decency.") Other generations were firmly convinced that "dog eat dog" was the hard rule of business. (Looks like some Photo Finishers still are sleeping in that "last generation.") A man sought prosperity by out-witting or destroying his rivals. (The man talks in past tense—it is still present tense with many in our profession.)

That spirit lingers in places (he speaks the wicked truth), but it is dominant no longer. Instead of fighting to undermine competitors, men co-operate to promote the general prosperity. (Your competitors should, evidently, be your co-operators instead.) The growth of this habit of mutual helpfulness during the last few years is one of the remarkable developments of American life. (What has become known as the American plan of Business—and we know some Greeks, do you?)

It is the outcome of another important discovery, the profit to be made out of multiplying and satisfying the wants of the average man. (This is exactly what Photo Finishers should do. Make our quality so consistent and our advertising so alluring and well placed that the mere suggestion of the pleasures and profits of obtaining snap-shots will cause another roll of films to get itself exposed.)

Plato, the great dreamer of ancient Greece, described his ideal republic in which the fortunate citizens were kept prosperous and free by the labor of slaves. (These fortunate citizens today must be

the druggists and we the slaves.) He could not imagine a state in which the men and women who performed the heavy labor of civilization also shared in its fruits. (Evidently we cannot imagine such a circumstance—either.)

The discovery that there is room enough for all is one of the epochal advances in human history. Forty years ago many business men were possessed of the idea that they could prosper only as they took business away from competitors. (Some of us were born much too late in this generation—we belong with the long beards and tobacco juice back at the old cross roads.)

The fact is that the capacity of the human race to consume and, consequently, to produce has never been fathomed. Nobody can bound the possibilities of consumption. (Many logical reasons point to the fact that the American public, today, is only using about one-half the amount of snap-shots per capita of population which it might if supported by consistent service and quality-plus advertising, the life blood of any commercial proposition depending upon sales.)

America is expanding rapidly because we are at last recognizing the fact that there is room enough for all. We have proved that good wages and corresponding retails pay handsome dividends. We have seen prosperity in one establishment open opportunities for others in the same industry. There is no room for jealousy or destructive competition.

A great thing has happened. The material advantages of decency have been demonstrated and a wide and promising vista has been opened. This, too, is America's gift to the world.

## CAMERA CRAFT

Our further notes: You readers will probably call this editorial from Collier's a bit of sweet music, but not exactly true with our profession. Certainly not. The writer in Collier's is describing the average of commercial progress in America and we Photo Finishers are still much down in the gutter of "things as they used to be." He is describing the profits which years of co-operative efforts have brought to the majority of American industries. Our profession has been attempting this co-operation but a scant two years.

Give us two years more and we, too, will "point with pride" at ourselves. We are not white American business men yet, but every day in every way we are growing whiter and whiter. If you are on the inside pushing you can be proud of yourself. If you are on the outside knocking

you should be ashamed of yourself. In Chicago, Boston and Minneapolis, where associated efforts of Photo Finishers have been busy longest, we begin to find trade conditions much as described in Collier's editorial, which is proof that if given a little longer trial, the entire organized portion of our country will come white. The experience in the cities mentioned was that it was a survival of the fittest which won the day, the unprogressive members of the profession dying a natural commercial death. There are at least twice as many Photo Finishers operating as are needed to healthily handle the present volume or the volume to come. Experience in ours and other American industries is that the unprogressive are doomed in this modern trend of business.

Which way are you headed—up or down?



### Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.



V. V. Vinson

He can smile like an old-time politician even when he is dead tired. And it is not an idle surmise that there are times, these days, when he is very much fatigued, for what with meetings and banquets, committees and correspondence, planning and executing, V. V. V. is some hustler.

Under the head of Chit Chat you will see a flashlight of the gathering around table of the Vancouver and New Westminster Photographers' Association and in the front and center, not smiling, because he is thinking up his after-dinner speech, you will see our worthy president. If we published all the pictures of groups and places where he has been within the past six months we should have to issue a special edition.

Just the same we are glad to see his face anytime, anywhere, and the number of appearances is only one more token of the success of the coming convention. He and all the officers are working like beavers. Keep up your end and back their efforts with some of your own. Prepare to come. Prepare now. Begin making your exhibits so that you may not slight them by rushing at the last minute. Select the best negatives as they come into being and make one extra fine print from each of them.

## CAMERA CRAFT



E. L. McDUGAL

### E. L. McDougal

This is our Official Attorney. He is your personal photographic jurisprudence advisor and you are welcome to bring your legal troubles to him. He stands at the head of his profession, is a patient and yet aggressive man and has proven himself invaluable to the members of the P. I. P. A. Whenever any matter of law bothers you write to the offices of your legal advisor, 905 Northwestern National Bank Building, Portland, Oregon.

A word of advice. His position with our organization is for photographic matters only. Divorce suits, damage suits, and such things must be referred to his private, unofficial practice.

Do not pass up any of your prerogatives. Use your Association and its officers and benefit by your membership.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL



### Lancaster, Banzai!

This is an example of what a live photographer in a smaller city can do to stimulate business. And it betokens a finer sensibility, too, in that the matter

is treated with delicacy, sympathetically.

Mr. Lancaster has not missed a meeting of the Association—yes, one. He came all the way to San Francisco and had to hurry home again because taken ill.

Through this attendance he learned that "Take A Picture Week" was to be nationally exploited and that Mothers' Day was to be featured as part of the event. This gave him time to think out and execute something of worth and that should make him a sharer in a general good.

Ask Brother Lancaster what he thinks of Organizations in general and of the P. I. P. A. in particular.





AREN'T PHOTOGRAPHERS THE BEES' WINGS?

### Vancouver and New Westminster Photographers

The annual banquet and dance of the above association was held at Princess Cafe on March 18th, and the attendance was 55. After the usual amenities and a proper enjoyment of the fare the following officers were installed by the retiring President, Mr. V. V. Vinson: President, Mr. Harry Charlton; Vice-President, Mr. Leo T. Morris; Secretary and Treasurer, Mr. Harry Bullen.

An exhibition or Photo Fair, similar to that so successfully put on in 1922 was proposed for next September, following the Convention. Community Newspaper advertising for the stimulation of a desire for portraits will be discussed at an early date. The fortnightly luncheons will start on May 15th.

Brother Vinson, President of the Pacific International Photographers' Association made a stirring appeal for a hundred per cent membership in the P. I. P. A. He painted a vivid picture of the coming Seattle Convention and expressed an ambition to see a caravan of fifty banner decorated autos trekking to the city on the Sound.

The evening was rounded off with a most enjoyable dance and all enthusiastically affirmed they had a wonderfully good time.

### Louis E. Rea, Artist

It is not often that the photographer becomes a painter of note, though many a painter has found pleasure and expressed himself in paints and oils. Louis Rea was for years engaged in the commercial end, the merchandising part of photography but there burned within him, ever, the hope, the determination, the spirit to sing his songs of California and Her Sunkissed Hills in such colors and such moods as he saw. Reputation has come as his reward and success as men count it in dollars must come apace for the dilettanti and the man on the street, alike love those rolling hills that lie under the blue of a California May day and dream their dreams of the ages.

### That Alameda Meeting

It was a big party. Even Brother Terkelson, who has been remiss of late came all the way over the water to be there. The dinner was good, (no chicken) and the demonstrations of child portraiture intensely interesting. When Mabel Spencer talked to the youngster who was her subject in a little baby voice we had never heard her use before, as she waved stuffed dogs, toy monkeys and what not at the little one's expectant hand, we all laughed. Wanda Stolte just smiled at the kid and dimpled at him and he responded with a gurgle. The shutter snapped,—another masterpiece.

## CAMERA CRAFT

Miss Gwendolyn Knouff then charmed the gathering with toe dancing and posing and Martinez, like one man, sat entranced.

Katherine Jaske is a tiny tot who, we were told could not speak a word of English a short while ago. She recited in costume and her rendering of an emotional recitation brought tears to the eyes of all. Her encore in a pretty silken gown of a lighter number and a subsequent piano solo made us marvel at her versatility. Every little feature and glance proved her a genius.

A Skit in two acts was then put on by the Misses Spencer and Stolte and Mr. Sigismund Blumann, entitled "Taking the Darling's Picture." Miss Spencer was the irrepressible boy, Miss Stolte the doting mother, and Mr. Blumann the harrassed photographer. The last named found some difficulty in handling the square plate-holders and seemed to be looking for the ground glass on the bottom of the camera. Otherwise, if the laughter be a token, it was a scream, and while the male member of the troupe may always be sure of the hook the two ladies can hope for a Movie offer some day.

During the dinner Miss Isabel Nordlund sang several ballads in an unaffected way and with a charming, well trained voice. She was repeatedly encored and was as gracious as she was charming in her amiability.

Some argument then ensued on Studio Records and Lack of Records and not a little valuable information was gained from what the members had to say. President McCullough, for instance, keeps his records on cards and writes them in pen and ink, Mr. Terkelson keeps them in books, Mr Lancaster types them, and Miss Spencer doesn't keep them at all. So we all adjourned.

### Ontario Photographers' Convention

On April 13, 14, and 15, the Ontario Society of Photographers, Affiliated with the International Photographers' Association of America, held their convention at the Prince George Hotel, Toronto. News of the events did not reach us in time for this issue but the forecast certainly was tempting. Think of Dudley Hoyt, John

E. Garabrant, Cliff Ruffner, J. W. Beattie, A. T. Roberts, Howard Beach, and Gordon Thompson all on the programs.

From every part of the continent, from all over the world come notices of Associations of Photographers and their activities. The good work goes on, and well it may for the welfare of the profession depends on the organized effort of its votaries for better conditions and increased opportunities.

### Death of Carl A. Bergmann

The quiet, amiable little man whom too few knew because of his retiring disposition and who was loved by those who did learn to know him passed away at Lane Hospital April 7th and was interred April 8th in the presence of such of his friends as knew of his decease.

He was for many years photographer for the Lick Observatory and was recognized as an unusually efficient man. His personal qualities were endearing and his diffidence so great that he was pleased to forego a reputation in his profession which might have been his for the asking.

### Professional Photographers' Club of Los Angeles

The following invitation came too late for our April issue. We like the informal tone of it and so will you.

#### Dinner Dance

You and yours are invited to attend a Dinner Dance and Vaudeville Entertainment,—Mary Louise Tea Rooms, 2200 West 7th Street, Wednesday, March 24th, 7 p. m.

Strictly informal. Leave your stiff clothes and stiff manners at home. Let us eat, drink, dance and be merry. It's our one big chance per year.

You are charged with the tickets enclosed. Send check for those you keep or dispose of. Return any not used. We must know how many to provide for.

Yours for a good time,

J. W. Beattie, Secretary.

### Master Photo Finishers of Northern California

This has been a busy month with the aggressive organization that is whipping its activities to potency. A Whist Party at Native Sons Hall on the evening of April 16th, where there were more prizes

## CAMERA CRAFT

than tables, netted over a hundred dollars. It was a charming affair and everyone went away hoping for a repeat. Much of the success of the event is due to the tireless work of Mr. Paul Madden, notwithstanding that, in his modest way, he tried to credit much to others which is his due.

On the evening of the 17th the dinner at the Hotel Whitcomb was well attended and the members and friends adjourned to the plant of the Bear Film Company where a business meeting was held and the Detroit Exhibit was shown. The new Glossy Print Drier was demonstrated and excited considerable interest. Glossy prints seem to hold the front and center these days and the spot-light shines fiercely on them. The shiny, pernickly things are the crux of price and everything.

Spirited debate marked the above meeting and when Mr Dittman said Mr. Blumann was no Photo Finisher and Mr. Blumann accused Mr. Dittman of being one, it looked as if something exciting was about to eventuate. However, as both were talking about the same thing, which is not always common, and didn't know it, when understanding was brought about they kissed and went away arm in arm.

The fourth meeting of the year 1926 far exceeded any that has gone before this year, for which the San Joaquin Valley Photo Finishers can be justly proud. The occasion was the organization of the Fresno territory set for Saturday, March 13th, and splendid results were obtained.

This meeting has shown the officers that it is necessary to get in personal contact with the trade in order to get them to lay aside their cares for a minimum time and learn more of their profession.

Thirty-two members and prospects gathered at the Californian Hotel promptly at 7:00 p. m. We noticed while enjoying the meal that was being served that representatives from San Francisco, Oakland, Fresno, Exeter, Visalia, Reedley, Modesto, Porterville, Hanford, New York, Battle Creek, (Mich), Dinuba, Taft, and Turlock, were present.

What a contrast compared with certain other localities, mention of which will be withheld at this writing.

President O. C. Hansen conducted the meeting in his usual capable manner, and after calling on each individual present, very spirited remarks were enthusiastically placed for disposal.

The principal speaker of the evening was Mr. Sigismund Blumann, with whom we are all acquainted and learn of things new each time he speaks.

The meeting lasted until 12:30 a. m. at which time twelve new members were accepted.

The business of getting new members was the aim for the evening and a meeting lasting five and one-half hours long was indeed successful.

### The Commercial Photographers' Association

The April meeting of our Association was memorable in several respects.

All members turned out to officially bid goodbye to our genial secretary, Luis A. Ireland, who left on April 16th on a two months' trip for the Old Country, and this meeting, aside from the business transacted, was in the nature of a farewell party to him.

Our highly esteemed Past President, Laurence Morton, was again able to be among us after a tough wrestle with old man Neuritis. We were glad to greet him once more.

Your President had given some concern to the matter of a complete use of the time during the course of our meal and before the regular business began, and as a result of considerable thought and meditation, he humbly submitted the following program for that portion of the evening:

"Aerodynamics of the Superhet-  
rodyne" .....Prof. Ireland  
"Leading a MODEL Life".....  
.....Ralph Young  
"Fallacies of My Fellowmen"....  
.....Walter Scott

Walter Scott started some good work at our last meeting on the matter of cost finding. This I consider an effort deserving of our careful attention. We cannot know too much about the different items of cost entering into the completion of a customer's order. Let the good work continue.

Lee L. Stopple, President.





# THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

## Taking the Curl Out of Prints

Get a good large drawing board or make one of about three feet square and fasten a roller shade about an inch shorter than the board about three inches from the top. The shade should be about three feet long. By pulling the shade out and putting the prints (dry of course) face down on it and then letting the springs roll up with the prints inside, they are curled in another way and come out straight and flat. To make an especially efficient article rub the shade cloth with a clean, flat bar of paraffin.

## Diffusion Made Easy

A home-made screen made by cutting out a lens cap and gluing a round bit of absolutely clean, unscratched celluloid over it will be found to make a most effective diffusing disk for pictorial and portrait enlarging. This is a makeshift at best and in these days and times when the scientifically made article is obtainable in every city, town and hamlet, the better way would seem to be to buy what you want. However, emergencies will arise, and it is well to know what to do in such a contingency.

## To Protect the Fingers

There is some to whom Metol is an insidious poison. Flexible Collodion when bought in a pound can is very cheap and if kept corked securely will last for years. Just dip your finger tips into the collodion and when you desire to remove the synthetic skin formed use a little denatured alcohol. Be sure to get the Flexible Collodion. If this be difficult to get in your neighborhood buy some of the banana oil mixture used to mix for gold paint and add about one drachm of glycerine to the ounce and a piece of gum camphor about the size of a hazelnut.

These mixtures are inflammable and should not be used in a room where there is an open fire. When dry all is safe.

## Rapid Fixing Baths

Be it known that the best fixing bath is always just a plain 20 per cent solution of hypo. An acid hypo bath may be called for to avoid greater evils than its own defects produce but the plain hypo remains the best. Acid hypo is an unstable compound. Sulphur is liberated that waits to fasten itself to the emulsion. The finer gradations are eaten away, and that small amount of orthochromatism which is in even ordinary films is quite destroyed by it.

We do not advocate what follows but as it is more in the way of knowledge it is printed here. Epsom Salts, the kind you take when you need it and the quality you take internally, not the bath sort, is added to the hypo solution in the proportion of about one ounce Epsom to five or six parts of hypo. Ammonium Carbonate has also been given as a hastener of fixation.

Those who like to experiment and are happiest when trying something different may go ahead. To the conservative we say use plain hypo and if it be imperative to harden, use formaline.

## Homemade Backgrounds

The amateur is often very successful in home-portraiture and whether or not is apt to make pictures of his loved ones, his home and its environments, and of his friends and pets. Eventually he wants other backgrounds than the natural surroundings offer. Let him then proceed as follows:

Cheap, unbleached sheeting of about 72-inch width and at least six feet in length is tacked to a suitable stretcher or fastened at top and bottom to a batten, preferably round so that the cloth may be rolled up when not in use, the sheeting should be moistened without undue wrinkling if a frame or stretcher be used so that it may dry taut.

## CAMERA CRAFT

A six to eight-inch whitewash brush having been provided this cloth is now given a coat of any prepared calcimine to be had in the open market, made into solution according to directions on the package. The color is to be rather pale neutral gray, tending toward bluish or a light, cold tan. The first coat will be the filler or sizer. A second coat may be all that is necessary but a third is better. Be sure each coat is dry before applying the next and work with wide sweeps of the brush and quickly, so that the laps of the brushings may not be visible.

Do not be terrified by the crude appearance while the paint is wet. It will dry up better than it looks.

Cloud effects can now be worked on or patterns be painted in if the worker be talented in that way.

This background will be as durable as most bought ones if on a stretcher but if to be rolled up should get a coat of varnish, very much thinned. Even without such a protective coating the better grade of prepared calcimines will stand much rolling and unrolling.

### Copper Toning Bromides

A single solution that keeps well and will give a range from violet-brown to brick-red is repeated here for the benefit of those who may have lost their formula or have forgotten it:

Cupric Sulphate (10 percent solution) one ounce.

Potassium Citrate (10 percent solution) ten ounces.

Potassium Ferricyanide (10 percent solution) one ounce.

This is a modification of the standard Ferguson formula. The amount of ferricyanide may be slightly reduced or the sulphate reduced or increased or other slight changes be made to suit individual papers. The print begins to turn brown, and goes on to a red. It should be taken out of the solution a little before the desired tone is reached and washed in three or four changes of still water.

### Dry Mounting Tissue

Dissolve 5 ounces of white shellac in  $5\frac{1}{2}$  ounces of denatured alcohol.

Dissolve 230 grains of Gum Elemi in  $5\frac{1}{2}$  ounces denatured alcohol.

Dissolve 484 grains of Pine Balsam in 5 ounces of denatured alcohol.

When all are in absolute solution mix and paint on tough tissue paper. In five or ten minutes this should be dry, when the other side should be similarly treated. —“Photographic Facts and Formulas.”

### How I Keep My Stock Solutions

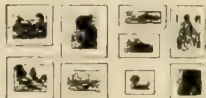
My method of using stock solutions in Winchesters is as follows: (A Winchester is a bottle, usually narrow-mouthed, holding two quarts or eighty ounces). I measure its depth, which is generally between twelve to thirteen inches. A piece of glass tube thirty inches long is bent into a U shape with one leg long enough to extend to the bottom of the bottle, and with two legs four inches apart. A second piece of tube some six inches long serves as the air outlet and may be bent once or twice at right angles. A third short piece is drawn out to a point as this will steady the flow of liquid from the bottle. The bottle is closed with a rubber stopper with two holes in it in which the tubes are fitted. A piece of rubber tubing attaches the jet to the outer end of the syphon tube, and a pinchcock to keep it closed, completes the apparatus. The bottle being filled with solution and placed on a shelf, blowing in the air inlet will fill the syphon tube, and thereafter will remain full, and on loosening the pinchcock the solution will flow from the jet. The amateur unused to glass blowing will find a flat flame glass burner more convenient than a Bunsen burner, as it does not heat the glass so rapidly, while if the tube is held in the direction of the flame it heats a greater length of it. The tube is held in the flame and steadily turned until it is seen to be just glowing red. Then taking it out of the flame, holding both ends, it is gently bent to the required angle, and allowed to cool out of contact with anything likely to chill it. To draw it to a point it is heated in the same way, and when soft the two ends are pulled apart. When cold it is cut with a file, and any roughness removed by holding it in the gas again until it is melted and rounded off.

Keeping solutions in this way, does away with the lifting down of the bottle each time any is required.

SALON WEEK  
IS COMING



EVERYPRINT  
A WINNER



# CLUB NOTES

## FORTHCOMING EXHIBITIONS FOR 1926

June 7th to 19th, 1926—Second Australian Salon. Address The Secretary, Australian Salon of Photography, Box 298 F, G. P. O. Sydney, N. S. W., Australia. Closing date May 3rd.

June 1st to 30th, 1926—First International Salon, Camera Club of Syracuse, New York. Address J. O. Sprague, Camera Club, Y. M. C. A., 334 Montgomery Street, Syracuse, N. Y. Closing date May 15th.

July 17th to August 15th, inclusive—Third Midland Salon given in the City Art Gallery, Leicester, England. Address the Secretary. Closing date June 19th.

August 16th to 28th, inclusive—Annual Ottawa Salon. Open to professional and amateur photographers. Address W. H. C. Carriere, 25-26 Citizen's Building, Ottawa, Canada.

December, 1926 to January, 1927—Northern International Photographic Exhibition in conjunction with the Bradford Society. Address A. Adderley, Bradford, England.

### A Chinese Camera Club

This one is in China. The pictorialists of Shanghai felt the same urge that we all feel at some time or another in our photographic career and simply had to organize. So they did. But we shall let them tell you their own story.

#### Regarding China Camera Club

Photography is yet a new science in China. With an aim to promote the interest of the public in photography and to develop their appreciation for the beauty in nature, the China Camera Club was organized in 1925, managed entirely by amateurs. Since then the enrollment of members has reached four hundred.

The better to accomplish its aim, the club is now publishing as its official organ this "Pictorial Weekly," in which scenic snapshots, photographs of up-to-date movies, both Chinese and Western, and other masterpieces are the outstanding features. Ten thousand copies of the paper are issued each week, and it is expected that circulation may be gradually widened as time goes on.

The club held its first competition on October 10, 1925—the National Holiday. Three prizes were offered. The second competition will take place some time next spring.

The club will be glad to receive co-operation from all those who are interested in and concerned with photography, and welcome information regarding exhibitions and competitions, photographs of artistic value for the club's collection, books, magazines, catalogues, etc. in connection with photography for the library. Details may be obtained either through direct correspondence with the club, or through their respective agents in China.

T. T. LING,

20 Nanking Road,

Shanghai, China.

### Department of Photography of the Brooklyn Institute

A loan exhibition (the fifth in a series) of some forty prints by Mr. Elias Godensky of the Philadelphia Photographic Society will go on the walls of the Studio of the Department on February 22nd, to remain on view four weeks. As an entirety this is by far the best show of the 1925-1926 season. Mr. Godensky maintains his high standard throughout, being most happy in the choice of his subjects, models and mediums, and particularly impressing one by the exquisite tonal values of his prints, especially in his nudes, probably his best work, whilst his portraits and genres are deeply interesting.



## CAMERA CRAFT

Miss Lauffer's class is working toward the season's exhibition of its year's work to be held in April.

Mr. Zerbe's two classes are working toward the same end and as they have done fine work throughout the year, a notable exhibition is expected.

### Cleveland Camera Club

The outstanding item of interest with this organization is the accession of one perfectly fine baby girl to the family of Henry Sill. Another first award and another beautiful picture to this gentlemen's credit. All honor to Mrs. Sill, and over the miles intervening, our heartiest felicitations.

### Newark Camera Club

The March exhibitor was O. C. Reiter too well known to our readers to need extolling here. April brings the election of officers and the results cannot reach us in time for this issue.

At Buffalo and Los Angeles, W. A. Alcock had 2 prints hung, L. F. Bucher 1, H. R. Cremer 3, Henry Hall 1, Dr. J. B. Pardoe 1, William Ramsay 2. At the Buffalo show W. A. Alcock 3, L. F. Bucher 2, H. R. Cremer 2, Henry Hall 2, B. L. Schnecker 1, W. L. Woodburn 1. A great score for the Newark.

### Chicago Camera Club

The Louis A. Goetz exhibition went big. The selection of prints from Club members for the Art Institute was made by the following artists who were critically severe, and so achieved a hundred per cent collection to represent Chicago at the big show: J. Allen St. John, Joseph Hempstead, C. W. Christiansen.

### Oregon Camera Club

The Oregon Camera Club is pleased to announce completion of plans for the Oregon International Salon of Pictorial Photography, to be held in this city September 13th to 25th. The last date for the receiving of prints is August 21.

This is the first to be held in the state, and is assured of a creditable display from many of the best known workers.

Sincerely,

F. Y. Ogasawara, chairman Salon committee. Jacques Letz, Albin Olander, Charles Gratke, E. A. McKey.

### Take A Picture Week

The public is being exhorted to use the camera generously for one week, from May 2nd to 9th, and our advice is to start using the good old box then and to keep it up through all the year. Until one has developed the photographic habit and cultivated the "Old Bean" to the full enjoyment of the hobby it is impossible to know the fullness of life.

The professional, no less than the amateur, is beginning to find what great pleasure may be gotten from catching the beauty of Nature, the charm of persons, the memory of happy hours with the pressure of a finger. While the National activities are projected by an organization who are interested in a commercial way it is none the less true that we owe the Photo Finishers a great debt of gratitude for waking us to something we are perhaps missing in existence.

Take the camera down from the shelf, if that is where you have put it, load it up and fare forth to make pictures. Make a picture of Mother for Mother's Day, make a dozen pictures for Mother on this her day. Take the wife and the kiddies, the house, the garden, the dog and the cat. Make the present eternal on a sheet of paper.

### California Camera Club

The officers are properly installed and a continuance of the good work may be anticipated. Karl Baumgaertel is in the chair and his faculty of making sincere friendships and keeping a straight course will carry the organization toward its goal.

Just now the exciting events in anticipation are the two big outings: To the Feather River and Lakes Region from June 18th to 27th and the Yosemite Tour from July 18th to 25th. Not only are these trips reasonable in cost but the auspices under which they are given and the jolly company make them red letter days in the lives of those who attend. Needless to say our friend Anderson will be on hand to guide the novitiate and train his eye to see pictures in the running brook and Salon Winners in the stones. His activities have done much to bring the club once more to the notice of pictorialists.

# NOTES & COMMENTS



## Carl L. Oswald with Agfa

The Agfa Products, Incorporated is doing things these days. Its aggressive campaign over the country and the promise of things to come which will astound the photographic world are bringing attention to the firm as never before. The latest surprise is the acquiring of Mr. Carl L. Oswald in the sales department. To speak in praise of the gentleman were to gild the lily and paint the rose. Every one knows him and every one likes him and if he sells photo products as he sold lenses he will make a record.

## United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination:

Senior Artistic Lithographer.....	\$1860
Senior Negative Cutter.....	1860
Senior Copperplate Map Engraver....	1860
Artistic Lithographer .....	1680
Negative Cutter .....	1680
Copperplate Map Engraver.....	1680
Assistant Negative Cutter.....	1500
Assistant Copperplate Map Engraver	1500
Junior Negative Cutter.....	1320
Junior Copperplate Map Engraver....	1320

Receipt of applications for these positions will close December 8. The examinations are to fill vacancies in the Geological Survey of the Department of the Interior, the Coast and Geodetic Survey of the Department of Commerce, the Hydrographic Office of the Navy Department, and vacancies in positions requiring similar qualifications.

The entrance salaries are shown above. After the probational period of six months, advancement in pay may be made without change in assignment up to \$2,400 a year for senior artistic lithographer, senior negative cutter, and senior copperplate map engraver; up to \$2,040 a year for artistic lithographer, negative cutter, and copperplate map engraver; up to \$1,860 a year for assistant negative cutter, and assistant copperplate map engraver; and

up to \$1,680 a year for junior negative cutter and junior copperplate map engraver. Promotion from lower to higher grades may be made in accordance with the civil service rules.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience, on a scale of 100, such ratings being based upon competitors' sworn statements.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or customhouse in any city.

## Drem Products

The Justophot is now obtainable in every completely stocked shop and we are assured production has been increased to take care of the unexpectedly large demand.

The Dremmeter is not as well known, as yet, as it is bound to be and workers in Bromide, Bromoil, and in fact any of the printing processes are advised to provide themselves with this inexpensive device which will save its cost by eliminating the spoiling of two or three sheets of paper.

The Drem catalog lists Bleaching Powders, Bromoil materials and equipments, and Bromoil Transfer Presses. We have not had the opportunity of seeing or testing any of these but the standing of Drem products gives us confidence in their uniform merits.

## Willoughby

It takes only a short paragraph to do this firm full justice. One of this firm's New York competitors said to us, "Willoughby does the biggest business in America, is the squarest shooter in the world, and is entitled to all he got, gets, and shall get." Such praise is a monument. We should only dilute and spoil by adding a word.

## CAMERA CRAFT

### Herbert and Huesgen

When we were last in New York City we received such a genuine welcome from both members of the above firm as has kept the memory of the men and their establishment fresh in our minds. Personalities need contact to carry to the reader and we shall leave that to the time when every friend of Camera Craft visits the metropolis.

The store is ideal. Conceive of rich mahogany and plate glass and as fine a stock of the highest grade photographic instruments and material as can be gathered from all parts of the world: Picture Ernemann Cameras, Dallmeyer lenses in every size and style temptingly displayed and cheerfully disposed, well dressed salesmen explaining them with knowledge and patience to prosperous looking customers and you will have some idea of what Herbert and Huesgen's place looks like.

That you may also know the size of the concern, learn that it occupies an entire building of several stories on one of the busiest streets in the fashionable business districts of New York City.

### Harold Bennett Visits the West

There's a smile in his eyes and a nonchalant manner that serves him better than a frozen poker face. Personally a lovable fellow and commercially as shrewd as they make 'em. Everyone is always glad to see him and when the first flush of welcome is over and all parties settle down to talking turkey Harold Bennett will generally be found to have gotten a goodly sized order.

The Zeiss line of goods almost sells itself. Almost, but not quite. Goods never do sell themselves and we imagine this good friend could sell electric fans to the Eskimos.

### The Art Press

Probably no firm in its line has done more to further the business getting for Photo Finishers than has the Art Press of Fremont, Ohio. Those in the profession who are not familiar with this firm's line of Business Getters, Containers, Envelopes and Show Cards should immediately get in touch and wise up. It will repay them.

### A. S. Hofmeister Goes North

The genial manager of Ansco Western Division has gone to Seattle to keep personally in touch with the extraordinary expansion of trade in the Northwest and will be gone for about a month. He is missed from the meetings of the various Associations in the activities of which he took so important a part and his friends look forward to his return.



THE ANSCO CHARIOT

### Hello Ansco Rorapaugh

Away back in last June, Ansco had an inspiration and Chevrolet made it into a reality, then a young man with plenty of grit was given the idea and the realization and in July, F. L. Rorapaugh started across the continent.

It was hot summer when he left Binghampton and the flowers were in full and riotous bloom along the Susquehanna but by the time the high Rockies were reached—good night! Snow and ice and plenty of keen wind. The little wagon kept right on. This was the route: Along the Lincoln Highway to Denver, thence by way of the Santa Fe trail to Los Angeles, up the Coast Road to San Francisco, and in the near future along the Pioneer Highway to Oregon.

This Rorapaugh is only a youngster to the eye but there is the purpose of a man in every sense of that term in him and where he goes Ansco gives the world an eye full. You will note that in the picture the car is empty from which you are not to deduce that Rorapaugh is inside the film carton. As a matter of fact you don't see him because he is outside and in front of the frame making the exposure. Some exposure, too, in that sort of weather.



## CAMERA CRAFT

### What One Printer Can Do

To begin with the Printer says we were to blame. We have the last word having these columns to do the wording, so we pass the buck back and blame it on him. What happened was that someone threw a perfectly good Hayden Lothers into the middle of a new Wollensak Microscope. Naturally the Wollensak didn't like it and our good friend Lothers wanted to know why he should be enlarged to six or eight diameters and if he must be pitched into the midriff of any microscope why it could not be one of the ultra-fine \$125 sort.

Well we are sorry. Apologized to Mr. Lothers and to Wollensak and all that sort of thing. In order that our readers may know what it was all about and how the microscope looks we repeat the text and print the picture. The repetition is warranted by the article it bespeaks, anyway.

### A Window to Nature's Wonders

Many of us have longed to examine more closely the hundreds of minute objects all about us, but the high price of microscopes prevented it. Viewing these tiny objects in comparatively colossal proportions reveals them as beautiful and fantastic creatures. Microscopy is an interesting and fascinating pastime as well as an education for those who are striving to keep "well posted."



A pocket microscope, with an achromat optical system, magnifying objects 100 diameters, distinctly and

brilliantly, has been announced by the Wollensak Optical Company, Rochester, New York, makers of the famous Velostigmat, Verito and Vitax photo lenses and the Biascopes and Pocketscopes.

This instrument is now on sale at \$8.50. The remarkable low price is made possible by mass production and the simplification of mechanical units. It is built with precision, care, and has the capabilities of microscopes that cost much more.

The Wollensak microscope 100 power is attractively finished and rigidly constructed; it is extremely simple to operate and can be used with wholesome results by the growing boy or girl, and in the home and office.

### The Milner Typograph

Our friend G. M. Milner, who will be recalled as the inventor of the Milner Light Gauge and the Milner Graflex Indicator has enriched the world with another product of his inventive genius.

By the use of the Typograph one may predetermine how many typewritten words will fill a given space in any style or size of printed type, and even by a simple formula to measure the number of handwritten words which will fill a given amount of typewritten space. The help this offers compositors, printers, office-executives, advertising men, editors, and all who deal in text and space, cannot be overestimated.

The device is no thicker than a strip of mount-board and measures, in its envelope about 1¾ by 6½ inches over all. Complete with a Handy Reference Card covering various printing types the cost is set at \$3.00.

### Ensign and Carbine Complete Catalog

The 1926 catalog of the Houghton-Butcher Limited house is a respectable volume bound in rich orange cloth, illustrated in many cases with colored reproductions of the merchandise listed. Not only are the cameras made by the firm exploited but about every item that goes to making a complete stock of photographic supplies is minutely described and priced. We advise our readers to get this book and to study its pages as a matter of education.

# International Photographic Association

## Notice to Members of Western Division

Album contributors of this division will be pleased to learn that Mr. Henley H. Hall, Secretary of the Eastern Division has been so kind as to exchange an Album with us. This collection contains many charming prints and great care and taste have gone into the arrangement.

The album will be routed through our list of contributors in the Western Division and I am sure will be found interesting and stimulating.

—Allen Young.

## NEW MEMBERS

- 5457—Henry E. Schweger, P. O. 366, Greenville, Miss.  $3\frac{1}{4} \times 5\frac{1}{2}$  of flowers, houses, scenes, all kinds, boats, football and etc., for any kinds of photographs. Class 1.
- 5458—M. L. Dreyfus, P. O. Box 250, San Salvador, Salvador, C. A.  $5 \times 7$  and  $3\frac{1}{2} \times 5$  ( $13 \times 18$  cm.,  $9 \times 12$  cm.) Any artistic kind for any subject of general interest. Class 1.
- 5459—H. C. Green, Box 441, Bartlesville, Okla. Class 3.
- 5460—Mrs. Terese A. Jenkins, 31 Simpson Street, Wilkes-Barre, Pa. All sizes from  $1\frac{1}{4} \times 2\frac{1}{2}$  to  $5 \times 7$ . To scenery and children for scenery and children and anything of interest. Class 1.
- 5461—Escolastico D. Faller, 666 Katipunan, Lucban, Tayabas, P. I. Class 2.
- 5462—G. M. Sammons, 2015 Monteiro Ave., Richmond, Va.  $3\frac{1}{4} \times 4\frac{1}{2}$  and  $5 \times 7$  miscellaneous for anything. Class 1.
- 5463—Ira L. West, P. O. Box No. 435, Richland Center, Wis.  $3\frac{1}{4} \times 5\frac{1}{2}$  and smaller, Landscapes, Natural Scenery, Named Rocks, and Wis. River Scenes. For Landscapes, River Scenery, Water Falls, Canyons, Mountain Scenes. Class 1.
- 5464—Walter Johnson, Naval Air Station, Lakehurst, N. J.  $4 \times 5$ — $3\frac{1}{4} \times 5\frac{1}{4}$ — $6\frac{1}{2} \times 8\frac{1}{2}$  Stereos Mounted. Size  $10 \times 15$  c.m. of various subjects for Stereos Mounted Only. Class 1.

## RENEWALS

- 2885—George Macauley, 107 Allen St., New Bedford, Mass.  $3\frac{1}{4} \times 4\frac{1}{4}$  to  $6\frac{1}{2} \times 8\frac{1}{2}$  Enlargements. To Marine Views and Lantern Slides of same for any scenic views of artistic nature, also Lantern Slides. Class 1.
- 3675—Otis T. Bartels, R. F. D. 1, Marshfield, Ore.  $2\frac{1}{4} \times 3\frac{1}{4}$  to  $5 \times 7$ . Marine, Shore, River and Mountain Views and Genre for same. Class 1.
- 3852—J. W. Jeffers, Frankfort, Ky. Pictorial Landscapes, Genre and general subjects. Size from post-card to  $5 \times 7$  and enlargements. Class 1.
- 4291—Prof. John R. Palmer, Valatie, N. Y. Class 2.
- 5401—Harry C. Wurtzel, Photographer, Dysart, Iowa.  $5 \times 7$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$  and smaller. Buildings, Farm Views, Parks, Landscape, Interiors, Street Scenes, Etc., for Interiors, Portraits, Views of large buildings, Parks, Street Scenes, Farm Views. Will exchange only  $5 \times 7$ , post card size or smaller. Class 2.

## CHANGE OF ADDRESS

- 5442—Chas. L. Foster, 716 Gem Ave., Akron, Ohio. (Was incorrectly listed in the March issue as Box 382, Firestone Park Station, Akron, Ohio.)

## TO ALL MEMBERS

The Editor has repeatedly commented on the fact that so few I. P. A. members contribute to the monthly competitions. I don't know that many of the pictures submitted are not from our members. Just to show him we are really functioning send your prints to the "Competition Department" with I. P. A. and your number after the signature. And please try to win an award. We are all rather proud of one another and I'm keyed up to this.—A. Y.

*Take a Picture Week*  
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# CAMERA CRAFT

## *A Photographic Monthly*

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# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

FOUNDED MAY 1900

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JUNE, 1926

No. 6

## Pictorial Stage Photography

By Maximilian R. von Karnittschnigg, G. M.

Illustrated by the Author

NOTE:—General Major von Karnittschnigg is one of the eminent Austrian artists who have brought such high honor to that country in the way of modern photography. His medium is almost entirely Bromoil.

We often hear what the photographer calls "Pictorial Value" condemned as a mere adherence to certain stereotyped laws and technical tricks. The same adverse critics stigmatize as deception any essays of the camerist to stray beyond the confines of the definitely true to nature, detail catalogueing of the lens. They would limit photography to the purely mechanical process of reproducing, and exclude any sentimental or emotional message that the artist aims to communicate.



A Simple Stage Setting the loneliness and coldness of which the Camera has been made to catch.

## CAMERA CRAFT

This is unjust, and fortunately has little power to influence public or artists. We who use the camera to picture nature and emotions have our ways and means to accent, eliminate, stress, and express just as has the painter, or the etcher, or the sculptor. That method is different, for whereas the other artists named select what material they want from the beginning, we must accept all that the lens insists on giving. The removal of unnecessary elements is a painstaking process involving retouching, working up and copying. Notwithstanding which, a surprising amount of selectiveness is still at our disposal through management of lights, placing of camera, exposure, focusing and the infinite variety of apertures.

The advance of photography along creative lines has engaged the interest of painters, etchers, writers, musicians, doctors, and men who may be accepted as representing the mental side of life. The development of modern positive printing processes has made them ardent amateurs and in some cases enthusiastic professionals. Several prominent painters have forsaken brush and palette long enough to gain honors at photographic Salons.

Unfortunately the Art Photographer has for many years felt himself tied to traditions and has stuck to familiar motives and treatments of his subjects so that we read in the Salon Catalogs a tiresome reiteration of "Reflections," "Birch Trees," "Twilight," and so forth. Wagner's last words, "Kinder-schafft Neues," addressed to his disciples might be spoken to the pictorialists.

To the dilletanti as well as the professional who would venture into new fields we would address these lines. To those who yearn to pioneer in new or seldom traversed fields we recommend Theatrical Photography. Not the Stage Photography of which we all know but something original, different, startlingly effective, and let us emphasize, something essentially artistic.

During the last few years stage scenery has undergone radical changes. A great transformation has taken place from the old-fashioned, naturalistic and decorative stage setting to the simple, impressive, suggestive, impressionistic. Space, soft and vari-colored lighting, and deep shadows have superceded the mechanical and the audience is stimulated to supply an individualistic background according to the action and the imagination and understanding of the persons constituting that audience. Here is a fertile field for the enterprising photographer for with proper co-ordination of illumination and color schemes he can find unusual effects, even when translated into monochrome.

The production of ultra-rapid lenses led one to believe that the possibility had arrived for taking pictures during the actual performance of a play, but it is still questionable if such records have a pictorial value. (We have seen several pictures of the highest artistic value made in the manner which the author here asperses. In fact, General Karnittschnigg snapped his pictures at rehearsal, as the reader will see, and between that and the

## CAMERA CRAFT



The poesy of this needs no caption. It carries the possibilities of stage pictures into the realm of true pictorialism. No need to say Actors and Managers approve.

performance there is only the one disconcerting feature of an audience.—Editor).

Starting with the assumption that it should be a waste of effort to go to a performance and just "Push the Button" in the hope of finding among the exposures one of real value, I obtained permission from the municipal theater of Graz to be present during the rehearsal of the play and illumination. Then and there I carefully studied the possibilities and requirements and made a few exposures at the close with a  $f\ 4.5$ , fifteen cm. lens on a superspeed film, 9 by 12 cm. size. I found the illumination ordinarily used required a prohibitively long exposure and that the full-on lighting would be imperative inclusive of footlights and spotlights. The manipulation to gain artistic values was therefore left for the printing. With all the lights playing on the stage an exposure of 45 to 60 seconds was needed to obtain full detail, not prohibitively long with actors who are trained to hold positions and expressions for minutes. (I have seen pictures taken with an  $f\ 2.9$  lens on a 600 H. D. plate which from an exposure of  $1/10$  second gave detail and sufficient softness, especially for enlarging purposes, when developed with the slow tank formula.—Editor).

The development of the negative was carried out with a soft-working solution in order to obtain a well graded image.



## CAMERA CRAFT

The printing is best done by the Bromoil process for it is necessary to modify the light-values and add focal points of interest, a thing that can be done only by the control mediums. It is advisable to take into consideration the color values at the time of exposure and when possible have the lighting conform to the idiosyncrasies of the photographic emulsions. For instance a person in light colored costume before a light blue horizon and in a blue lighted atmosphere may have sufficient visual contrast but the actinic contrast will be very slight and the person will fade into the surrounding atmosphere. A ray screen or color filter being out of the question because of the prolongation of exposure, it becomes imperative that the lighting be adapted by illuminating the atmosphere with a reddish tint, thus giving a good separation of figure and environment. In a similar way the footlights may be employed to produce contrasts and bas relief by using colored bulbs at different places, also by placing spot-lights at varying points as to location and height. Be it noted that spot and flood lights must have an intervening diffusing ground glass or the effects will be as chalky as flash-lights.

There will arise a plentitude of difficulties and the problems should stimulate the ambitious photographer. He can, and will have to, exercise all the ingenuity he can command to overcome the mechanical obstacles and these conquered will find a peculiar exhilaration in expressing his individuality.

The success of his results will not only please him but the theatrical managers and performers as well, and he may find profit beyond his most sanguine expectations. What he shall gain will depend on the degree in which his work stands out and cannot be imitated.

Many of the stage pictures that have come to my notice have the fault of "Mass Effect" in that too many actors are crowded into the given space, this giving an effect of smallness and closeness to the stage setting which is to be deplored. Sometimes the performers will look at the lens instead of going about the business of the play. Beware of that. The simpler the scene, the fewer the persons, the more unaware of the camera the better the result. If it be necessary to have a mob scene, try to reduce the numbers to just enough to convey the idea and leave plenty of space to carry the illusion of expanse.

The usual stage lighting prevents the performers from casting shadows. This is very irritating to the senses when viewed in calmness. When you can try, for a lighting that shall be stronger on one side and strive to get the shadows. They not only help the realism but are pictorial in themselves.

The lovers of pattern and design will find nowhere else such a wealth of material in which to revel and disport themselves as on the stage. Actors are naturally graceful and accustomed to posing and they are trained to the spontaneous groupings that photographers love so well. It makes the photographer's work so much simpler.

## CAMERA CRAFT



A striking example of what may be done with lines, lights, and masses.

I have spoken of Bromoil. The control and virility of this process have been indispensable to me but had it never been discovered I presume my efforts would have found vent through some other means. My preference is based on experience, but there is no reason why Resinotipia, Gum Bichromate, Carbon, Platinum or Bromide papers should not serve in the hands of a worker who will bend his means of expression to what he intends to convey.

The foregoing suggestions are but meager and by no means even begin to cover the vast field but the fertile mind of the true artist will encompass each opportunity as it offers. If this article stimulate to a wider practice of the subject with which it deals it shall have served its purpose.

# Aerial Photographs—How They Are Made and What They Are Used For

By Staff Sergeant John P. O'Callaghan

15th Photo Section, Army Air Service

Illustrated with Official Photographs by Army Air Service



Portrait by Coleman, Oakland.

NOTE:—At the time this is being written, the Army Air Service is engaged on a mission for the Geological Survey, to photograph the whole state of Delaware. This project calls for a Photographic mosaic covering about 3,000 square miles, and will take about two weeks. The K-3 camera will be used and the mission will be flown at about 12,500 feet. This work is being done by the 20th Photo Section, A. S. under command of Lieut. G. C. McDonald.

Aerial photographs of great scientific value of the Volcanic activity on Mauna Loa, the Hawaiian volcano. Lieut. H. R. Rivers, pilot with Staff Sergt. Benson, photographer.

On Sunday morning, April 18, several photographic missions were flown, and photographs were made of all portions of the flow of lava from the source to the sea. The flight was fortunate in obtaining photographs of the village of Hoopuloa and the first contact of the lava and the sea.

## FOREWORD

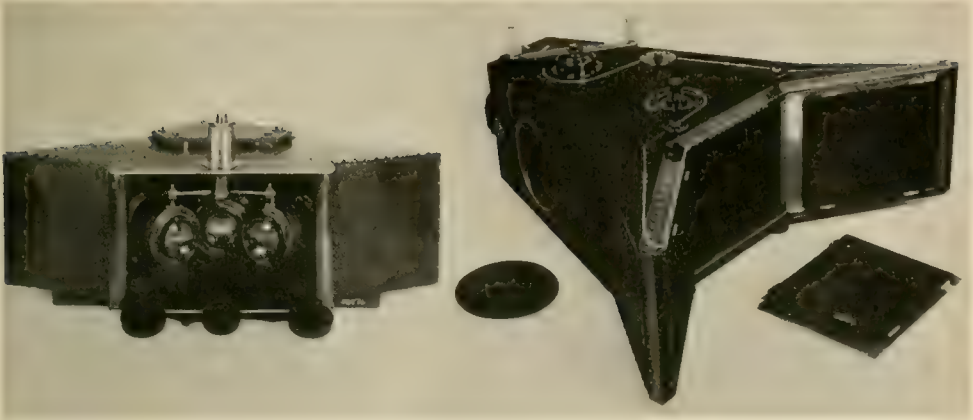
For some time the editor of *Camera Craft* has been wanting me to write on aerial photography. I have held back, hoping that someone better fitted for the task would undertake it. However those men who know most about the subject are so busy actually doing the pioneering and experimentinng that they appear not to have time left to write about it. So Mr. Blumann, taking a mean advantage of our friendship, picked on me.

He told me to write it so that the photographer-readers would be interested and perhaps helped, cautioned me not to be too technical so that the amateur would understand, and admonished me to write it so that the average reader would not fall asleep over it. With these few kind words he pushed me over the brink, threw a typewriter after me and told me in effect to save myself if I could.

If this effort proves interesting or informative to the readers of *Camera Craft* I shall be pleased. If the article is rotten, blame the editor and accept my apologies.



## CAMERA CRAFT



Type T1, Trilens, between lens shutter, synchronized. Lenses matched. Focal length, center lens  $6\frac{1}{2}$  inches, diagonal lenses  $8\frac{1}{2}$  inches. At right is shown the round hole through which hand is thrust to thread film. The pressure plates which keep film in focal-plane contact are in the black rectangles. One of them is shown removed.

Much has been written on the subject of aerial photography in the past few years. In Camera Craft and in other magazines a number of articles have appeared dealing with certain phases of the subject, but none have covered the subject completely; indeed, that would not be possible in an article of restricted length. But because text-books on this subject are scarce, the magazines offer the only means whereby the average person interested may keep in touch with the rapid advances being made in this field of photography. About the only text-book that the writer has seen on the subject is: "Airplane Photography" by Major Ives. While this book appears to be written mostly for the military photographer, there will be found in it much that will be of value to the civilian aerial photographer, as it was written by one who was thoroughly familiar with his subject.



MOUNTAIN BOMBER TYPE

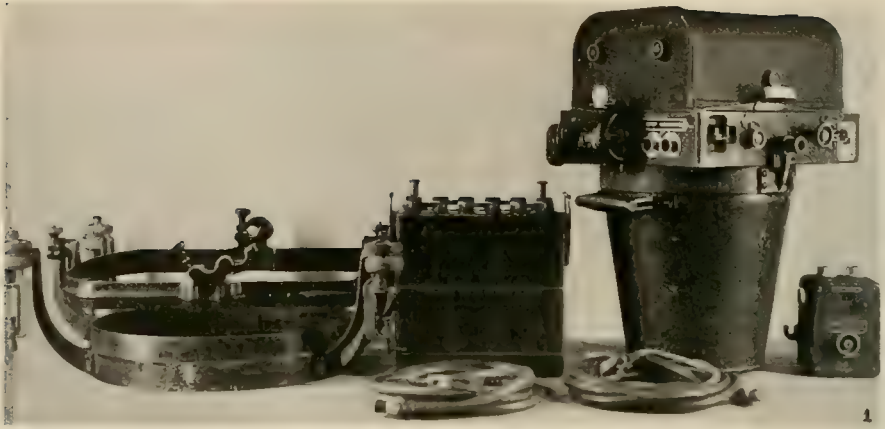
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TRANSCONTINENTAL T. 2

Used in the Coast to Coast flights in service.

## CAMERA CRAFT



Aircraft Camera: Type K-3. Zeiss Tessar lens  $f$  4.5 Focal length 12 inches between lens shutter. Speeds 1-50, 1-100, 1-150 second. Weight of camera 43 pounds. Weight of magazine with roll of film 14 pounds. This camera may be used for either oblique or vertical pictures and works automatically or by hand. At left, Gimbal Mount used to suspend camera while working vertical pictures. Sponge rubber pads on mount take up vibration. To right is shown the intervalometer by means of which camera may be adjusted to trip shutter at any desired interval from 4 to 90 seconds automatically, also winding film into position for next exposure. Center: Storage battery and cables to connect with camera and intervalometer.

Scope. The field of commercial aerial photography is large and should be lucrative to the photographer equipped to handle the work. He may be called upon to furnish photographs of real estate tracts, mining properties, lumber and logging propositions, water projects, orchards, country clubs and golf courses, private estates, industrial plants, county, state and municipal institutions, hospitals, schools and universities, etc. Every building however small can be seen in the well made aerial print, even the stock in pasture or automobiles on the roads. Advertising agencies should be interested and will find many uses for aerial photographs besides those that I have just mentioned.

At present commercial aerial photography seems expensive. This is because the public has not as yet been educated to paying the price. The average business man does not know that the operation of an airplane is very expensive to the photographer. When he learns that the photographer has to pay \$45.00 or more an hour for a plane and pilot, besides maintaining very costly instruments and equipment, he may be more reasonable. Then, too, fine negatives cannot be made except under fine weather conditions, which means that the photographer can not work every day as the studio man can. Not all pilots are necessarily good photographic pilots and planes suitable for the work are not always available to the civilian photographer.

(To be continued in the next issue)

# The Business Man's Camera

By M. W. Scanlon

By way of saving some readers some mathematical operations, and yet perhaps cause some others to go back to their slide rules, may I offer the following table of comparative lens speeds based on the rule that the exposure varies with the square of the "f" rating?

When the exposure for f 16	equals	1	second,
" " " f 3.5	"	.048	"
" " " f 4.5	"	.079	"
" " " f 5.6	"	.12	"
" " " f 6.3	"	.15	"
" " " f 6.8	"	.18	"
" " " f 7.5	"	.22	"
" " " f 7.7	"	.23	"
" " " f 8	"	.25	"
" " " f11.3	"	.50	"
" " " f32	"	4.00	"
" " " f45	"	8	"
" " " f64	"	16	"

The business man will ordinarily want a picture rich in sharply defined detail and accurate as to proportions and shapes. He needs an anastigmat of the Protar or Tessar varieties. Such a lens will cost a neat sum unless a bargain with a known history comes to light. So every effort should be made to select a lens which has a good resale value if the occasion requiring that it be sold should ever arise. Such makers as Bausch & Lomb, Carl Zeiss, Goerz, Turner-Reich, Dallmeyer, Cooke and Voigtlander are well known in the photographic profession and their products are usually readily resold.

Anastigmats can be grouped roughly into several classes which are followed more or less by all the makers:

Classification	Speed	Example
Motion Picture.....	From f 1.6 down	
Extreme Speed.....	Above f 4	Dallmeyer Pentac
Press Speed.....	f 4 to f 5.6	Ic Tessar
Commercial Speed .....	f 6.3 to f 6.8	IIb Tessar
Commercial Convertible .....	f 6.3 to f 7.7	Protar VII A (or—
Commercial Slow .....	f 7.7 to f 12.5	Process (—Dagor)
Medium Wide Angle, say 70 degrees..	f 9 to f 12.5	Protar IV
Extreme Wide Angle, 90 to 110 deg.	f 16 to f 18	Protar V
Telephoto .....	f 5.6 down	Dallmeyer, Adon
Portrait and Soft Focus .....	Various	Graf or Verito



## CAMERA CRAFT

Many of the examples given follow the Zeiss nomenclature but corresponding types are put out by several of the leading manufacturers and one finds a startling similarity in descriptions and prices when catalogues are compared. Perhaps the finest correction is found in the three "Commercial" classifications. For all-round work, the Commercial Convertible is perhaps most satisfactory, for using the whole lens gives reasonable speed while either half may be used separately for longer focal length and a larger image when occasion demands. The wide angles are for work in close quarters. Normal angle is 45 to 55 degrees.

### The Camera

The selection of the picture box depends on the size of picture, kind of shutter, and type of lens chosen. Don't buy a Graflex nor a big view camera until you are sure of your choice. My first Graflex was not what we most needed at the time at all but balanced business-like caution was over-ridden by an uncharitable sales clerk and the attraction of a high priced and complicated looking box. I later had to buy a 4x5 professional style view camera, but I bought it from a dealer whose advice was less plentiful and more constructively conscientious.

Fundamentally a camera is a box full of darkness in which to keep the film or plate until such time as you open the shutter and allow a controlled stream of light form a photographic image on the negative material. The principal refinements of the box are designed to give better control over that stream of light. These refinements are found to a greater or less degree on the various styles of camera depending on the purpose for which the camera is intended. Selecting a camera is therefore a matter of selecting the features which meet your particular needs best and then taking the camera which has those features. The most important features include the following:

**Focusing rack and pinion**—Used to bring the plate and the lens to such distance that the image on the plate will be in sharp focus.—May be on front standard, on back frame, or on both.

**Rising and falling front**—Makes it possible to take distant scenes or high objects without too much foreground and without tilting the camera and causing distortion.

**Lateral front movement**—A valuable feature in wide angle work, saves moving camera when subject is not quite centered laterally.

**Vertical swing back**—Eliminates distortion and counteracts the effect of tilting the camera in difficult places—allows the camera to be tilted but keeps the plate vertical.

**Horizontal swing back**—Eliminates distortion in horizontal plane.

**Revolving or reversible back**—Allows pictures to be taken either vertically or horizontally without turning the whole camera.

**Long bellows extension**—Permits use of long focus lens or of a single element of a convertible lens.

## CAMERA CRAFT

**Square bellows**—Allows for a large lens board and a large lens or for centering of lens over any part of plate where only a part is to be used.

**Wide angle bed**—An arrangement for detaching the regular front part of the bed or track or for dropping it out of the angle of view of a wide angle lens when in use.

**Sliding block**—A block containing an additional tripod socket on professional type view cameras so that the camera may be evenly balanced over the tripod.

**Focusing panel or ground glass**—A sheet of ground glass so placed as to be in the position the plate will occupy when the exposure is being made, a very important and necessary feature for all serious work—more accurate than a focusing scale except on wide angle work in poor light.

This article touches the high lights of at least four years of serious experimentation for the ideal business man's camera for use by the advertising worker in our particular concern. We are not yet willing to make strong recommendations, we have only given some of the things which a business man is likely to want in compact form for reference in selecting a camera for his business use. There seem to be too few places except in articles of this kind where one can find un-commercialized information in compact form. There is much more we could give about accessory equipment and even about cameras but each individual who plans to turn his camera to account in his business, will want to do some experimenting for himself.



# The Pittsburgh Salon

## 1926

By Byron H. Chatto

(Continued from the May issue).

In the May issue of Camera Craft I mentioned that looking at a Salon was like standing on a mountain top on a clear day with the country for many miles around spread out like a map. The simili strikes me even more forcibly as the weeks have intervened. So much beauty contemplated, so much of everything in the eye that it is hard to single out and do justice to each and every unit. Not a picture hung at this outstanding show but deserves mention. How could it be otherwise when the best workers picked their best prints and the jury picked what should be hung from this already selected lot.

One can but go on and speak of the outstanding examples of pictorial photography in passing, and so we resume.

S. K. Katsu of Los Angeles, another new comer, sends four prints. Particularly decorative is his "Glimpse," a Japanese-like composition showing sun and clouds framed in lace-like foliage.

There are five studies by Prof. Rudolf Koppitz of Vienna, Austria, which have attracted much attention. "Bewegungsstudie" (a study of motion) comprising three black robed figures and one nude figure is indeed a poem in monotone. In another group, "Der Fruehling" (Spring-time), he expresses the poetry of motion in a very telling manner.

"Breakfast" by Charles Lederly is an unique still life which was selected for reproduction in this year's catalog.

L. H. Longwell's "Woods in Winter" is a Bromide print remarkable for tone and atmosphere.

"Bob," "The High Priest," and "The Sheep Drivers" are by Monte Luke of Australia.

"Bill," by George H. Morse and "The Laughing Boy," by Frank R. Nivison, pleasingly portray the American boy in happy moments.

"Children in Costume" by Jane Reece is a fine example of the work of this sterling artist. In "Tom and Jerry," Benjamin W. Robinson suggests perfect understanding between the farmer boy and his horse.

"The Hero Worshippers," by William M. Rittase show two small boys in a very natural pose before one of the equestrian statues on the square at Philadelphia. How we wish we could hear the conversation!



## CAMERA CRAFT



"AGE"

By Chris. J. Symes, F. R. P. S.,  
Birkenhead, England



"CHILDREN IN COSTUME."

By Jane Reece,  
Dayton, Ohio.

## CAMERA CRAFT



"THE HERO WORSHIPPERS"  
By Wm. M. Rittase,  
Philadelphia, Pa.





"BIRCH"

By N. S. Wooldridge,  
Pittsburgh, Pa.

"The Rock Bound Coast," by P. F. Squire has caught the North Atlantic in one of its typically restless moods.

Chris J. Symes, F. R. P. S. of Birkenhead, England, exhibits five Bromoil Transfers, "The Harbour-Volemdam." "The Sunlit Sail," "Brunswick Street," "Lowland Pastures, and a portrait "Age," which was used as the frontispiece for the annual catalog. Medals and prizes are not awarded at Pittsburgh, hence this portrait has received the highest honor that the committee can give.

A. S. Weinberg of Holland in "Souvenir de la Jeunesse" (Recollections of Youth) portrays an old man gazing wistfully at the model of a boat. It suggests stories of the sea in by gone days when men were men.

Norman S. Wooldridge's Carbons have long been an inspiration to the ambitious camerist visiting Pittsburgh Salons. This year he shows three pictures of the out of doors, "Tranquility," "Gathering Clouds," and "Birch" which attest the beauty of the carbon process.

William H. Zerbe's "High Pressure Tower, is a fine action picture made inside the fire lines.

In artistic photography, like other arts and sciences which have reached maturity, progress is slow, but the follower of the annual exhibits for a few years past has abundant evidence that it is steady. Pictorial Photography is no longer a weak sister following in the footsteps of the wielders of brush and pencil but has taken a place abreast the older arts.

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## An Infallible Squeegee Non-Stick Solution

By Sigismund Blumann

Glossy prints are becoming the specified thing. More and more orders for highly glazed are being handed the Photo Finishers. Machines for drying Ferrotypes plates, Glossy Print Glazers, and devices to quicken the process are coming on the market but the basic principles remain the same. One of the leading manufacturers of printing machines, washers, glossy print dryers, and so forth, has held up a rotary glazing apparatus for months simply because the polished drum insisted on holding on to the prints.

Yet there is a simple and effective way of overcoming the difficulty. It is not new but it will take a cataclysm to bring professionals to accept it. A new thing is treated like that.

For years colorists have used Ox Gall solution to prepare glossy or otherwise refractive surfaces to take the watercolors, dyes or whatever they used in their art. The prepared Ox Gall is prohibitive in price when bought in the one and two drachm bottles but may be made in gallon lots for less than a dollar per gallon and so offer the means of squeegeeing thousands of prints for a few cents extra per thousand.

Ox gall may be purchased at any slaughter house for a dime or at most twice that and each bladder contains about six or eight ounces. Empty the thick liquid from one or more bladders into a quart jar and immediately add a drachm of Formaldehyde to each pint of the mess. Stir to a complete mixture, add an ounce of pure wood alcohol (Methyl Alcohol) and strain through two or three thicknesses of cheese cloth. This is the stock.

When ready to use pour, or better strain off a pint of the stock solution, and add 1 and  $\frac{1}{2}$  ounces Salicylic Acid powder which has been dissolved in a pint of very hot water. Add this latter very slowly to the gall stirring continually, then filter. Of this final mixture take one part and add two parts of water.

Dip a sponge or lintless rag in this and wring out lightly, swab the Ferro type plate, celluloid sheet, or plate glass leaving it moist and slap on the glossy prints. If the prints have been in a last wash of warm water they will take a higher gloss, show no bubble spots, and no fear need be felt as to their sticking. The Ox Gall does the business.

# Beating Over High Sierra Trails

By Harlan A. Eveleth

Illustrated by the Author



It is natural the high places of earth should call the more vigorous lovers of Nature. It is in mountains and rugged mountain scenery that Mother Earth speaks her best heroic poems. The Rockies chant a tremendous dirge: The Sierras sing Hosannas. The former are a monument to the past, the latter a living, pulsating creation.

Mr. Eveleth, judging from his letters is another of our readers who loves the mountains better for what they offer his camera. We have had several articles on the High Sierras and from correspondence and our own reactions to the text feel convinced American readers, no less than our foreign friends, enjoy these expeditions. Certainly there is an added interest in the way different individuals have approached the subject.—S. B.

When I told my friends I was going to spend my vacation following trails, alone, in the High Sierras, they looked at me and exclaimed, "You're foolish. You have never been in the mountains alone! You can't even cook a meal!"

All of which was true.

But a year previous I stood on the porch of Glacier Point Hotel, with a lot of other city folk, admiring the incomparable scenery in the back region of Yosemite National Park, and I determined that some day I would follow the trails that lead there and see the country first hand.

So the following year, in the latter part of June, "we" set out from Yosemite Valley bound for the high country. I'll put that we in quotation marks and let it stand for the camera and me; we're such good pals! Now this camera is just an ordinary one, a No. 3 Autographic Kodak fitted with f. 7.7 anastigmat lens, whatever that means, and it is just the right size and weight to carry on the trail. Furthermore, I'm just an ordinary amateur who likes to take pictures and turn them over to the photographer to finish, and I might state I carried no color filters, sky filters, exposure meters, or other accessories because I'm sure I would not have known how to use them.

There were just thirty-five varieties of articles in my forty-pound pack, and in addition to my "O Joy" sleeping bag, hatchet and camera, and being fresh from a year's sojourn in the office, the Yosemite Falls trail proved a rather strenuous introduction to a pleasure outing. The cook-



## CAMERA CRAFT

ing utensils would prod me in the back; the sleeping bag would not ride well; one strap was too tight and another too loose. In fact I shifted cargo just five times on the way up that 3,000-foot climb, but finally adjusted equipment so it seemed to "fit."

A gentle rain began to fall as Yosemite Creek was crossed, near the brink of Yosemite Falls, but it soon developed into a downpour and forced us under a rock. Chocolate and malted milk tablets served as lunch. Though not as appetizing as a Camp Curry box lunch it was sufficient for noon consumption, and I did hate to get those cooking utensils dirty.

The rain having ceased we continued. A climb of a thousand feet more, followed by several miles of fairly level trail through a primitive forest of lofty pine and redwood brought us to a tributary of Snow Creek, not far from the Tioga Road, and here it was decided to camp.

My first supper looked so good I took a picture of it! Bacon and eggs (dried eggs mixed with water and scrambled), biscuits (slightly burnt on one side) and hot coffee. I never enjoyed a meal more. Supper over and dishes washed in the creek, the sleeping bag was spread on the grass and I edged in under the "covers" after removing outer garments and rolling them up to keep out the bugs.

The first night out is the hardest! Your subconscious mind may dwell on some of those bear stories told to you in childhood. At any rate, I heard a number of sounds not native to a San Francisco suburb and out came my flashlight to see what it was all about. Five pairs of eyes gleamed out of the darkness as my searchlight picked them out and twenty little deer hoofs scrambled away through the brush. But best of all was the light effects as twilight faded and darkness came creeping up the canyons and the glowing embers of my campfire appeared brighter. Stars in growing numbers shone through fast moving, fleecy clouds while flashes of lightning and the muttering of thunder told of a shower off toward Mono Lake.

The hike along Tioga Road occupied the following day. The scenic beauty of this section of the Park is well known to thousands of motorists, also the virtues of his car if it gets him to his destination, but if you really want to appreciate the twists and turns and ups and downs of the Tioga Road try hiking it with a good pack on your back. There is one thing, you will appreciate the scenery more than the driver (front or back-seat) whose eyes are concentrated on the dust ahead!

We left the Tioga Road at Tuolumne Meadows and struck off through the woods where my topographic map indicated there should be a trail—perhaps the woods had shifted, or something. The Lyell Fork of the Tuolumne River was followed up-stream and a suitable place found to camp. Large numbers of trout were visible in the stream and I had visions of a fish dinner, but the one I did manage to hook was so unsophisticated and of such tender age that I tossed him back in the stream. So pancakes took his place.

## CAMERA CRAFT



GLACIER POINT

LYELL CANYON

HALF DOME

Some unusual views of familiar features.

The cloud effects were marvelous that late afternoon. Great thunderheads silhouetted against the blue of the sky by golden bands of vapor; shafts of light emanating from their tops like giant searchlights. The camera recorded delightful combinations of cloud and snow-capped mountains, dashing stream and lofty pines.

No deer came around to investigate that night, but mosquitoes turned out by the thousands and it was well a piece of netting was included in the pack.

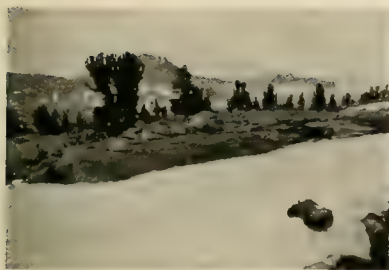
We were up at 5:30 and on the trail again at seven, headed up Lyell Canyon toward Donohue Pass, twelve miles distant. Such a beautiful morning promised a perfect day. Countless birds were singing; fresh deer tracks along the trail and here the imprint of a bear. The bracing air at that 8500-foot elevation was a wonderful tonic.

The scenery was superb. Every bend in the trail brought forth new vistas; different panoramas of mountain meadow, forest, stream and white-topped mountains. And my pal the camera recorded them all for future reference.

The trip up Lyell Canyon occupies the good part of the day. The canyon is flanked by high ranges, from ten thousand to twelve thousand feet in elevation, including the great Kuna Crest which forms the left flank. In the distance, at the head of the canyon, one sees a great mass of lofty peaks, rearing above great snow fields, which seem to beckon and urge him on toward greater scenes of splendor which can be found only in such a setting.

The Lyell Fork moves quietly through mountain, meadow, gliding from side to side of the valley, then again breaks into form, dashing over rocks, only to spread out in some mirrored lake. Through meadow and forest the trail leads alternately, each section different and more fascinating, until at last the canyon narrows and one begins to climb abruptly.

## CAMERA CRAFT



TUOLUMNE TRAIL



TUOLUMNE PASS

These show the summer aspect at 10,000 to 10,500 feet altitude on July 3d. Great Granite Slopes, Glaciers, stunted, storm-blasted trees: Grand inspiring desolation.

Mountain streams dash down the flanking slopes to join the Lyell Fork. One of these in particular was most imposing as it leaped down the side of Kuna Crest, hundreds of feet at a bound, a great white streak of foam, filling the region with its roar. Here was a mass of dead trees, tossed together in utmost confusion, where a slide had cut its path through the forest from the heights above. Beside the trail, further on, lay the bleached bones of a horse—a gentle reminder to stop when star-gazing.

And now we begin to climb in earnest. The snow fields of Lyell and McClure loomed up. A cool breeze swept down and we noticed clouds were gathering about Rodgers Peak. More zig-zags and 10,000 feet is our elevation. Water is coursing down every gully. The timber line is reached. The trail is washed out, or is covered with snow-banks and one must look for "ducks" to guide him.

It is fascinating work, this climbing, wondering what the next turn will bring. It is hard work, too. Somehow the pack seems so heavy; the heart beats so fast. At every turn one must pause to rest, and that trickling water is so tempting that the traveler may overindulge. And those infernal mosquitoes take advantage of an enforced halt to torment one—but a wide brimmed hat in action makes an effective weapon.

Finally we came to a great basin, at 10,500 feet elevation, its great granite walls sheathed in sweeping shrouds of snow, and a stream born of the melting snow and glacier above crossed the floor of this basin and dropped into a gorge below. The trail led through this stream, then zig-zagged up the rock talus beyond. Crossing this stream was a rather uncomfortable procedure. It was deeper than it looked, its bottom was slippery and it was icy cold, and we very nearly capsized while fording it.

We reached the top of the next ridge and found a desolate place indeed. The trail disappeared beneath the snow; not a sign of a "duck." Only snow banks, rock debris, pools of water and patches of dead grass, and a few stunted and storm torn junipers. Seemingly within five minutes walk were the thousand-foot precipices and ledges of Lyell and McClure, rearing to 13,000 feet elevation.



## CAMERA CRAFT



THE O'JOY SLEEPING BAG

MY FIRST SUPPER

A peal of thunder from the cloud masses rolling up behind the adjacent peaks gave warning of a pending storm and within a remarkably short time this cloud mass had assumed a formidable looking aspect. To be caught in this exposed location would not be enjoyable, to say the least, so shelter was quickly sought. A space between two tilted rocks was found and the "O Joy" sleeping bag was spread over the crevice between them to keep out the rain, and weighed down with stones to keep it from being blown away. There was just room for "us" to crawl in; the pack had to remain outside. But before going under cover, the camera made its record of the scene, and it is these detailed records of a trip that make is so interesting in later days.

It became rather dark and cold. The wind came up and whined through a crevice in the rocks behind us. Hail fell and beat on the sleeping bag and bounded off the rocks. Then there came a most intense flash of lightning followed instantly by the crash of thunder. The concussion was terrific! The rocks against which I lay literally shook. The echo effect between the nearby precipices was most extraordinary and it seemed as if that particular peal of thunder would never die out. So for nearly two hours we lay in that cramped position, with the storm continuing outside, and we began to question the joys of mountaineering.

At dusk a gentle rain set in and there we were; no place to camp nor wood with which to cook a supper or build a fire. With the aid of the flashlight a nice, smooth rock was found, inclined sufficient to shed the rain

## CAMERA CRAFT

well. Here the sleeping bag was spread and the rain flap, which protects the head of the occupant, was raised. At some 10,700 feet elevation it's pretty cold, nights, even in June, especially when you lie on a rock in the rain. So before going to "bed" I put on an extra suit of woolen underwear, and I'll say the putting on thereof was a unique experience, under the circumstances! So I ate my supper "in bed" and it consisted of chocolate, vegex and malted milk tablets, plus a little snow as a taster. Thus ended what started out to be a perfect day.

When I opened my eyes the following morning the western sky was tinged with pink, while Lyell caught the light from a rising sun and cast it down on fields of snow to where I lay. And with the rising sun fantastic shadows were thrown by jagged points on the mountain crests behind me and the ramparts of granite took on seemingly different shapes. One could not help but wonder at the magnitude of the scene and the glory of its light and color.

The heart of a dead log provided fuel for a fire, and buckwheat cakes and coffee and bacon gave me fuel with which to continue the journey. But a short distance beyond the trail became utterly impassable and the way was blocked for further progress.

So we doubled back along the Lyell Fork, thence up the Tuolumne Pass trail to the Fletcher Creek trail and down to Merced Lake, camping enroute at Booth Lake, fishing, enjoying the scenery, fording streams and drying out; recording all these things with the camera. And finally from Merced Lake we followed the trail back to Glacier Point, then down the four-mile trail to Yosemite.

What an enjoyable trip; what an experience!

Whether you go with a friend or two, or go alone; whether you pack your own or inhale the dust kicked up by a burro, there are beckoning trails which will lead you to high places that will be an inspiration to you during the long year that perchance you are forced to spend in the confines of the city. But, I say, to one who would see Nature in all her moods and feel the real spirit of communion with her, let him take the pack and go alone into the High Sierra.

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## The Glory of Nature

To see a landscape and to sum it up in a sentence is sacrilege. "Aint Nature Grand" is too often the popular acceptance of a sublime view. God speaks to us in the glory of his handiwork and we cannot hope to understand His Words in a hasty, careless summary. A bit at a time is the best we can do.

S. B.



## On Receiving a Bill

One of my good friends is always shocked on getting a bill, and an "Overdue" notice makes him roaring mad. In all else he is a shrewd, practical business man and his integrity is beyond doubting but he feels that, being honest, he should be permitted to pay for what he buys when he can, conveniently. And he is one of many.

There are some essentials in the conduct of business that are too often overlooked. One of them is the collection of debts.

The concern that is lax in its collection and careless in its credits is losing the profits of its turnover, forfeiting the interest on moneys it should have banked. This means either failure, poor salaries to its employees and so bad service, or higher prices to the consumer, to cover the difference.

Old debts are hardest to collect. It is human nature to hope an obligation that has not been brought to our attention for six months shall be forgotten, and a year or two actually 'non ests' an "Open account" according to the statutes of limitation of whatever State.

Reasoning thus, we must conclude that the firm that promptly bills us, that regularly reminds us, and that courteously prods us into paying our overdue accounts is best able to give us good service, good goods, and fair prices. The loss of profit and bad debts need not then be charged against merchandise sold.

As a matter of fact bills are not an insult. They are as much a part of buying and selling as the wrapping paper and string. You buy a package and get a receipt or a bill. At the end of the month you receive a gentle reminder that you owe and an assurance that the dealer has made no mistake in the amount.

These bills are impersonal and pass through the office channels as a matter of routine. The owner's brother gets them just as you do. To the bookkeepers and the credit and collection departments you are not an honest or a dishonest man but "An Account."

Encourage strict business methods: Discourage lax credit: For inasmuch as the public is educated in attention to bills and prompt payments, YOUR customers as part of that public shall promptly pay YOU.

After all, one may say, if there were no bills there should be no receipts, for a receipt is the acknowledgement of a bill paid—and one does love receipts. Personally, I had rather have one receipt than a hundred bills.



# I Am An Idle Dreamer

"He is an idle dreamer. Let him pass."

Sigismund Blumann

I am an idle dreamer: Let me pass.  
 The dearest loves that human hearts conceive  
 Ne'er find an object to exhaust upon;  
 The sweetest songs are those which left unvoiced  
 Are never wasted from the soul in sound;  
 And pictures, too, that cannot equalled be,  
 In simple colours and on textures real,  
 Are those—unpainted, scarcely e'en defined—  
 Within the fancy, where the highest art,  
 Supernal beauty and the ecstasies  
 (Perfection, but, can give) are born and live.  
 Truth is of things—of things it has been said  
 Perfection is impossible. See now  
 Within the region of the fine unreal,  
 Where laws and measurements are both unknown,  
 Such poetry, such music—merely dreams,  
 But then such dreams!—colours and outlines, too,  
 As nowhere else are found, exist for me,  
 That I can choose, and do, to let my tongue  
 Be silent and my brush lie still.

When so  
 You find me idle, dreamy, cold, do not  
 Presume to say: "His soul is not alive.  
 He is a creature, mean, incapable;  
 A wanton dreamer who is wasting life."  
 Or yet in friendly mood, "He might have been  
 This, that, or t'other thing." Might be! For what?  
 To gain a sack of golden dirt, or have  
 My name be bandied for an age, perhaps?  
 To be the slave of that low ruler Fame?  
 An abject suppliant? Why, now I am  
 King of the vast, vague realm of Phantasy;  
 Where I can be supreme and need not share  
 My empire even with my lower self;  
 For when I take my sceptre in my hand,  
 Sit on my throne of clouds and wave it, thus,  
 Things melt away, I melt away and lo!  
 I am a spirit freed from all constraint  
 Afloat in the etherial infinite  
 Where I hold sway, unfettered by the Gods.



FIRST AWARD

JOHN HELDERS

## Our June Competition

Good News. The California Camera Club under the broad policy of its new President, Karl Baumgaertel has entered our competition almost in a body. The present policy of that organization is to escape the aristocratic influence of Salon Groups and give the general, the average, the enthusiastic amateur who seeks pleasure without national distinction an opportunity to enjoy his bent and get what incentive may be obtained from good natured emulation.

This is not a slam at the pictorial groups. Why must one be so punctilious in anything one says, in fear of hurting sensibilities that wait for and search out excuses for being hurt? The eminent, the ambitious workers who make Salons possible are the ones who have carried photography to its high level. We are with

them in spirit and wish we might attain to being with them in creation.

But the plain, everyday amateur who is a multitude has a place and cannot be treated with disdain. Nor should he revile the artists who are finding joy in higher aspects of camera work. Each has a place and each is the factor of great good. Plates, films, and papers should be limited in variety to what professionals use if the snap-shooter went out of existence. Pictorialists do not buy enough material to keep a big dealer going. And the finest goods should never have been devised if the advanced pictorialist had not shown the way and insisted on being supplied.

And so our competition invited all. It will take time to work out our plan of two competitions, one for advanced and one for the more modestly endowed. In the meanwhile send in your prints.

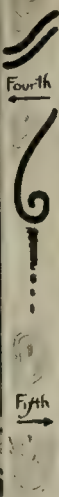
## CAMERA CRAFT



Second



Third



JUNE

Second Award, Hiromu Kira. Third Award, La Vell Cooley. Fourth Award, R. E. Beynon.  
Fifth Award, Dr. Max Thorek.

Attention is called to the unusual quality of the prize winners and to the fact that they are Amateur and Pictorial.

Two complaints reached us of non-acknowledgment of prints. If your name is not printed your prints did not reach us. There is no possibility of a slip here as we enter the name, the number of prints and put the prints into a separate drawer as a cross check and index.

One lady has gotten the notion, some

how, that we do not accept prints in color. We do not accept colored prints, prints tinted or painted, but you may submit sepias, blue-prints, green toned prints, or bromoils in any color. The color must be what has come to be accepted as photographically created—though bromoil takes a liberal interpretation to be so called.



## CAMERA CRAFT

### CONTRIBUTORS FOR JUNE

Alvin J. Albert	P. W. MacFarlane
A. Lotz	F. C. Martin
Ross E. Beynon	J. Morrow
Karl A. Baumgaertel	C. E. Mertins
Miss Mary G. Bruce	B. W. Melbourne
J. G. Brown	Jack Marion
R. Colby	J. C. Moddejonge
C. F. Coulet	B. Matteson
Miss C. Craig	R. A. Matz
L. Cooley	L. R. Murray
Merwin Derwint	Miss Marie MacKeagan
Mrs. L. Dutrot	H. S. Niblick
Vincent Dolfi	J. B. Ochsner
John E. Eriksen	August Pinsell
H. E. Elsen	W. J. Pretsch
L. W. Estee	L. Purin
F. H. Fleischmann	Dr. C. W. Parker
E. K. Foreman	S. B. Priest
Miss Jane Gow	W. F. Quick
A. F. Gentry	Alvin J. Rheinlander
G. M. Gerhard	A. P. Richards
T. I. Gaffney	G. W. Royer
H. S. Harvey	W. D. Rawling
John Helders	F. L. Rogers
Miss M. Hart	W. C. Rodgers
H. B. Holmes	L. Rainford
A. Harpainter	Miss M. Ramsden
Miss H. Inman	John Shara
J. Earl Jordan	Dr. F. F. Cornberger
C. A. Jasmin	N. Saghalin
D. A. Johns	A. B. Stephens
E. O. Johnson	K. Shimizu
H. Kira	Dr. Max Thorek
Dr. K. Koike	T. K. Tsukane
Frank H. Luwen	T. M. Waumsley
H. Luscomb	R. Wilson
A. O. Mahler	C. E. Wise
F. C. McKinnie	L. L. Wyatt
F. G. Moebus	J. P. Wenzel

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#### "Indiscriminate Advice"

By Karl A. Baumgaertel,  
California Camera Club.

As president of one of the largest camera clubs, and as the technical member of the staff of its monthly publication, I have had many requests for advice relative to photographic matters, and also requests for comment on results secured by using the advice of others.

It would appear to the writer that there is entirely too much advice passed out without proper consideration being given to the requirements and knowledge of the person requesting the advice. For instance, advising the purchase of a soft focus lens, when the person who is to use the lens regards the needle point sharpness as a desirable quality, or, in answer to a request for the "best" formula for

## CAMERA CRAFT

some operation, giving a formula entirely unsuited to the working method or results desired by the person requesting same. Another thing which is done quite often—and which causes photography to lose quite a few followers—is advising the use of a formula or process much too complicated for a person of limited photographic knowledge.

Usually the first question asked by a person just joining a camera club or starting to take up photography seriously is: "What camera shall I buy?" and in about ninety-nine out of a hundred cases, the person asked will recommend his own idea of the ideal camera without giving the requirements of the other any consideration. If the advice of only one person is asked, it is more than likely that an unsuitable camera will be purchased, or if the advice of a number of people is asked, the answers will be so varied that the individual needing help will be worse off than ever.

In reality, this whole matter should be approached in somewhat the same manner as the modern business engineer approaches the question of new equipment or systems to be installed. A very thorough survey should be made of what is wanted in the finished results, what methods are available, and what the capabilities of the individual are before any advice is given.

The writer usually answers the above question by telling the person to continue the use of his present equipment, or to purchase a very inexpensive outfit until he has had time to observe the outfits being used and the results being obtained by fellow-workers. Then, in say four to six months, when he has definitely decided for himself what results he wants and what kind of an outfit he desires, he should purchase the best equipment of its kind that he can afford.

Relative to the passing on of formula, it should be realized that a formula, which may work perfectly for one individual working in a certain way for certain results, will often fail completely in the hands of someone else working in a different manner to obtain different or

even the same results. Another thing to be considered is that a formula which will give extraordinary results for a man well acquainted with photographic formulae and their idiosyncrasies will be useless to an individual of limited knowledge.

The best advice which can be given is usually to use the formula recommended by the manufacturer of the product being used, and then when the person using same has become thoroughly acquainted with the materials with which he is working, he can experiment with other formula if he is not getting the results desired.

Another thing, do not advise the change of plates, films, or papers being used unless they are entirely unsuitable. Photographic success is not reached by trying everything at once, but by constant study of a few things until you can get the best out of them. The writer has used the same sensitive material for negatives for seven years, and although the particular material used is supposed to have many limitations, he can secure the results wanted because the limitations are known and allowances made. This advice also covers lenses—find out what your lens will do before changing, and remember you can only find out by using it constantly, not by using one lens one time, laying it aside and then trying another and still another.

Still another thing, make sure that you, yourself, are thoroughly capable of advising the beginner in the particular branch of photography he wishes to follow. For instance, a professional portrait or commercial photographer, even though he may be quite competent in his own line, may be entirely ignorant of the problems of pictorialist and vice versa. The best advice in such cases is to tell the individual requiring help to ask some experienced person doing the particular kind of work he wishes to do himself.

Remember that advice carelessly given had better not be given at all. Your own carelessness or lack of consideration of the other's needs may cost the loss of much effort and money, and if the required results are not obtained, will damage the reputation of the advisor.



### Trick Films That An Amateur Can Make

Kinematography lends itself to the production of interesting and amusing trick effects, and although many of the "Stunts" seen in present-day films require both expensive apparatus and much skill to produce them, yet there are a number of quite surprising tricks which fall within the capabilities of the amateur who possesses even the simplest type of apparatus. Once the reader has grasped the principles upon which these tricks are based, he will have no difficulty in varying the actual scenes ad infinitum to suit his own requirements. Trick effects always appeal greatly to children, and generally to their elders as well.

What tricks fall within the scope of the amateur? Briefly, articles or people can be made to appear or disappear; one thing may be changed to another; and time can be reversed (with the result that a diver leaves the water feet first, sails up through the air, and finally lands on the diving board quite dry.) Have you ever seen a cow run across a field backwards, or the broken pieces of a plate join themselves together on the floor and return to the table? No? Well at any rate you can film these effects.

#### A Fairy Stunt

Probably the easiest "stunts" to produce are obtained stopping the camera in the middle of a scene while some change is made, when the camera is restarted. As an example of this trick let us consider how the following little story may be filmed. A child finds a magic ring in a wood and rubs the ring. A fairy appears, and the child asks for food and drink. The fairy vanishes and a tablecloth appears on the ground, with a meal spread upon it.

Method of Production.—(1) The child, while walking in the wood, sees the ring on the ground, picks it up and rubs it.

Upon a given signal, such as the blast of a whistle, stop the camera. The child must keep still as soon as the whistle sounds. Now place the "fairy" in the picture. (2) Start the camera again. The child makes signs to the fairy that he wants food; the fairy bows. Again the camera is stopped. The child keeps still, the fairy leaves the picture, and the cloth is placed on the ground and spread with good things. (3) The camera is restarted, the child sees the meal, and sits down delightedly to eat. Upon projection the fairy will seem to appear out of thin air, and vanish just as swiftly at the moment that the cloth appears. By means of this "stop-camera" trick it is obvious that any number of similar effects can be produced. An inanimate object can jump from place to place; a person can change instantaneously from everyday clothes into a bathing dress while walking along; and so on.

#### How To Reverse

Most professional cine cameras are fitted with a special reverse motion in order that the camera-man may have little difficulty in producing certain comedy films. Few amateur cameras have this reverse mechanism, but, luckily, any camera will give exactly the same result if it is turned upside-down at the time that the scenes which it is desired to reverse are being filmed. Cameras vary so greatly in design that it is not possible to give detailed instructions for fixing each type upside-down on its tripod; with some cameras it is not difficult to fit an extra tripod bush at the top, while others can be strapped to the tripod. Almost any type can be held upside-down on some firm support such as a table, without much fear of vibration. The handle will then, of course, be on the left; but with a little practice it can be cranked quite evenly.

Everything photographed with the camera in this position will appear to move backwards when the film is projected, and



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this result alone is generally sufficient to cause considerable fun. It is, however, by combining reverse and normal pictures that we can produce films that are quite mystifying to those who are not "in the know."

Here is another story that will enable us to grasp the method by which we may produce all kinds of seemingly impossible results, which will add a new interest to our "super productions." A tennis party is in progress; a couple are playing, while others are having refreshments in the shade of some trees near the court. The players stop, and one calls for a drink. One of the party in the shade pours out a glass of lemonade and throws it to the man on the court, who catches it without spilling any, and drinks.

Now let us consider the steps in which this story should be filmed. First take as many "shots" as desired of the court, players, people resting, etc. Then Scene 1. The players finish their game and move towards the net. Scene 2. Close-up of girl pouring out refreshments; she hears man on court call; looks up, nods, and pours out glass of lemonade. Stop camera and empty glass. Restart camera. Girl then throws glass towards man. (It must be thrown so as to fall outside the field of view of the camera.) Scene 4. Man on court has full glass in his hand, he drinks what he requires and then spills rest on ground. Scene 5. Turn camera upside-down and keep tripod in same place as for Scene 4. Man on court stands in same position as he was in just before starting to drink; he has empty glass in his hand. He looks towards the girl who threw him the glass, and then throws the glass at her. (Again so that it will fall out of the picture.)

### Joining Up

When the film is developed, it should be cut, and joined in the order, 1, 2, 3, 5, 4. Upon projection the girl will appear to throw the glass towards the man, the glass passing out of the picture. (Scene 3). Then comes Scene 5; as this is reversed it will appear as follows—the man is standing looking towards the girl, with his hand outstretched as though to catch something. The glass sails into the pic-

ture, and goes into the man's hand, he stands up as though just starting to raise the glass to his lips. Then follows Scene 4; as we know the man drinks, and pours the rest away, thus giving the impression that he has just caught a full glass.

In making these trick films care must be taken to remember the position in which a person is standing at the time that a straight scene finishes, so that he may assume the same position at the commencement of the reversed scene. If this is done carefully there will be nothing to show that the camera ever stopped, and so the audience will be at a loss to know how the effect was obtained.

Both the stories suggested in this article are very simple, and their purpose is only to make clear the methods by which a number of effects may be obtained, all seemingly very different, yet in reality based upon the "stop camera" and "reverse" systems of trick photography. The pleasure to be derived from making and projecting trick films well repays the slight trouble involved in their productions.

R. J. W. H. in *Amateur Photographer and Photography*.

### Mending Cement

Amyl Acetate is the best solvent for Celluloid and in its pure state may be used to fasten ends of films. Just wet both terminals with the liquid and hold in contact till set and dry. But most of us are impatient and want a quicker adhesive. Take the Celluloid in Amyl Acetate mixture given above and brush on as directed and hold together with the fingers. In a few seconds the mend is made.

Warning should be taken that Celluloid in any of its solvents is highly inflammable and that the solvents themselves are also dangerous in the presence of open flame. Consider Acetone, Amyl Acetate, and Ether in the same class as Benzine and act accordingly.

Further dilution makes this a splendid negative or print varnish. Dip and drain and hang by one corner to dry in a place safe from dust, that is all.



## London Home of Camera Craft

Americans traveling in Europe may be interested in knowing that this magazine offers them a fitting place, convenient to every purpose and accessible as being in the heart of the best section of London, where they may stop for an hour or for several hours and rest while passing through the world's metropolis.

Dorland House, 14 Regent Street, S. W. 1, is the establishment in which the United States Ship Lines maintain offices.

Our subscribers may have mail addressed Care Camera Craft London Office, Dorland House while en route and depend on its being kept subject to orders or forwarded as directed.

Residents of England, Scotland, and Ireland may prefer making their subscriptions through the Dorland Agency Limited at the same address, and advertisers can see current issues and back files of Camera Craft and negotiate for space with the proper department there.

The popularity of our publication throughout Great Britain and in fact on the continent makes it imperative that we maintain this closer contact with our overseas friends and provide our own people, when abroad, with a material assurance that our interest in them and our service to them extends around the world.



## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.

### More About the Summer School

The reports are so cheerful that it is impossible to keep from publicly enthusing. Letters come to the Secretary from busy men and women who attended last season and these are full of praise. New enrollments keep coming and it is a great pleasure to report that there has been a wonderful response to the third drive.

### The Convention is Drawing Near

Next to having a large attendance at the Convention it is very necessary to have a good exhibitors show. This is assured from all indications so far. The space in the exhibitors hall is going quickly. Already more space has been sold than for the Cleveland Convention.

Photographers attending the convention will be kept busy looking at the new things the manufacturers and dealers are expecting to bring out.

The drive on the membership is being kept up with remarkable enthusiasm for every day Headquarters office is in receipt of letters offering co-operation to the National. To those photographers who have not already sent in their dues for 1926, PLEASE, PLEASE, Do so now. The Association cannot carry on without members and the only means of getting those funds is by united support of the members. A good business man believes in co-operation in his association, so also should a good photographer believe in his Association by backing it up with his membership.

Have you thought anything about your picture exhibit for the Convention? You cannot afford to be left out of this exhibit. Begin now by going over your negatives and getting your exhibition of pictures ready.

The P. A. of A., Summer School will open this year on July 26th at its school

building in Winona Lake, Indiana. A full month's course has been prepared. Capable instructors and demonstrators have been secured to teach the student all about photography. Those who desire full information may write Headquarters Office, 137 N. Wabash Avenue, Chicago, Illinois, and a prospectus together with a registration blank will be sent. This summer school offers a great opportunity for those wishing to take up photography.

The room assigned for the general exhibit at the Chicago Convention is very spacious, thus permitting of the favorable hanging and displaying of all prints, no prints "skied" nor "floored" this will be faithfully adhered to, also no prints to be taken from your exhibits for the traveling loan unless sanctioned by the exhibitor, the hanging committee will be instructed in this regard and this policy will be strictly regarded.

Some day soon you will receive in the mail a little golden-rod colored card, it will bring a message. It will ask a PROMISE of you, don't cast it ignorantly aside, it appeals not for your money, nor your wife, nor your man-servant, nor your maid-servant, nor your ox, nor your car, nor your radio, it seeks only the product of your toil which is in reality something you love to do. It will be a bit of work to do, a bit of effort, that's all, and continued effort is the price we have to pay for progress, so if on coming in some Spring morning you find the little messenger awaiting you on your desk, smile, and sign it, you'll feel better all that day.

### THE CONVENTION

YOUR AFFAIR—MY AFFAIR

OUR AFFAIR

Let's Do Ourselves Justice On It!





## Master Photo Finishers of America

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Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada

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South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### Why There Ain't Not Any News

Our worthy Executive Manager, Guy A. Bingham, having been on an organizing trip he has not had the time to send us the usual news of what is doing, and what is going to be done. No doubt there will be double measure next month. We hope this will cheer the many members of the M. P. F. A. who have written to us in so kind a way expressing their pleasure, as they put it in reading our "Breezy Accounts."

In a private letter Guy says that almost 22,000 sets of Picture Week Trims and 750,000 envelope stuffers, as well as 10,000 Counter Cards were ordered. This must have entailed tremendous labor, especially as the orders probably came in small amounts and from divergent places. Quoting verbatim, "This goes to show what possibilities are ahead for a truly National Association toward helping to build up an industry and conditioning it to build for itself."



## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

### What Ho! P. I. P. A. Members

A convention may be conceived as having no merchandise exhibits, though it should be a dull one, but a convention without a picture exhibit is out of the question. Photographs are the one product of the skill, the art, the establishment of photographers. It is what we live for, live by, know all about and want to learn more of, if the paradox may pass.

I was about so say that if you want a really first class convention—but it isn't a case of if—so I'll say since you want a first class convention begin to prepare now. Get your displays ready now. Do your part now. When you come across an especially fine negative, when you make an unusually attractive print, put an extra copy aside for your convention, now.

Put aside five or ten dollars a week, now, and by the time of the convention you will have enough and to spare. A good time is due you and you shall be assured of profit as well. Your help is needed but what you give in effort, in advice, in time, and instruction, shall be returned to you with interest. You are just one, an individual, and hundreds of individuals are going to contribute like yourself to give you the sum, the tremendous aggregate of their combined knowledge and experience.

Meet your fellow photographers. If conventions did nothing more they still should be wonderful forces in bringing what men think and do into a common pool from which each may take what he lacks and needs. The comradeship, too, is a part of life. It has made modern busi-

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ness a joy instead of a bitter struggle. We grow strong by being helpful. We prosper by creating prosperity. These are some of the things for which we are organized.

I am going to give you all a demonstration On How To Spend Money. It will be perfectly all right, be assured, and may prove one of the most interesting numbers on the program. I have found from years of experience that it is quite a knack to know how to spend money and get back one hundred cents on the dollar with profits added. You'll go home feeling fine, prepared for your Christmas Trade and ready to make more money than you ever did before in your lifetime.

But you will have a better basis for figuring the worth-whileness of the convention when all is told.

So pay your dues, send in your pictures, and make your plans to attend the convention. Your officers are on the job all the time. Back them up.

The temptation is always with me to say we are going to have a better affair than the National but that would be neither good form nor probable, but I do firmly believe we shall have a convention as good. That is what we are aiming at and working for. And I know you are with us.

V. V. Vinson,  
President.

## CHIT CHAT

About our friends.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

### East Bay Photographers' Club

The place, Fireside Inn: The date, May 12th: The hour, 6.30. Derbfuss discovered at the right hand of President Blewett, making a noise like a Secretary. Business disposed of to the satisfaction of all. Before the real program is well under way, exit Derbfuss to see the fight. R. A. Bird gets his and is induced to let the radio alone. Then the speaker of the evening takes the floor.

Mr. G. P. Gibson talked of his methods of copying and enlarging and though we heard him on this subject for the second time we learned new things and were as deeply interested as when we heard him for the first time. Gibson is a modest, earnest man who knows what he is about and tells it simply and well.

The Treasurer's report showing that money remained in the treasury, it was immediately proposed that the club give a picnic and the motion carried. There is going to be a picnic as is a picnic and those of us who attended previous similar

events can assure all and sundry that the E. B. C. P. Club's picnics are worth while.

Several new members have been added to the coherent organization and the meeting notices are no longer printed by the Goo process. Ed. C. Craft can be thanked for joshing friend Bird out of that. Laugh that off, boys.

### Minnesota Photographers

We are informed by N. L. Hakkerup, Chairman of the Minnesota State Convention that the first foregathering of the Professional Association of that state has been an unqualified success. He especially desires to acknowledge the help of all of the men and women who made for that success.

### South Dakota Photographers

The first organized gathering of South Dakota Photographers took place in the city of Mitchell on April 2nd. and E. V. Wilcox of Scotland had the chair. The temporary officers were E. V. Mitchell, General Chairman; Paul High, Treasurer; William Turner, Secretary; and no Vice

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President. The election of officers and the location of the next convention were decided as follows: William Obermayer, President; Lawrence Olin, Vice President; Paul High, Treasurer; E. V. Wilcox, Secretary. The second convention to be held at Parker.

### **Congratulations H. W. Frederick**

From a charming photographic announcement card we learn that Mrs. Frederick has provided the profession with a prospective votary. On April 6th the arrival of seven pounds and nine ounces of happiness gave Patty Lou a brother. Felicitations. A membership blank shall be forwarded to Allan Edward in due course.

### **That Martinez Meeting**

It is hard to write this. Everything was so taken for granted and everybody was so sure everything would be right. And it was. We all knew that Lancaster would make the affair an outstanding event. We knew it must be a Wow in every respect. We hadn't a doubt that he knew his stuff. We now know the anticipations were fulfilled.

But some of the members did not attend. They missed much and will be interested in learning what happened. It was their loss and I enjoy rubbing it in. Next time they'll come.

At the Scott Hotel there was a good dinner and believe me we were a hungry lot. That ride through Franklin Canyon gave me an appetite. During the meal Mrs. Hertzog sang several numbers, Mrs. Miller rendered violin solos, and Mrs. Johnson favored with piano solos as well as assisting as accompanist. The singer, who is Brother Lancaster's daughter, is a professional of standing and she lived up to her reputation. The violinist not only had a perfect intonation but brings real sentiment to bear in her playing. And as a pianist I want to felicitate Mrs. Johnson. We were also made aware that Mr. Johnson rather likes the Gypsy Love Song. No one blames him. Mrs. Johnson made it our favorite, too.

On the way from the hotel to the Lancaster Studio, our host staged a great surprise. We knew he was going to take a

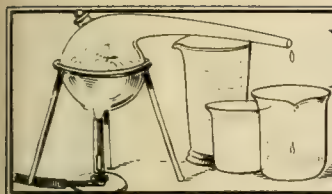
view of a certain show window on the main street but we did not know Miss Louise Bestler was to be the model. That was a wonderful red satin dress, Louise and the sheer, silk stockings gained universal approbation. The lighting was just the natural interior illumination and we looked for dismal failure. The negative was a perfect success. Mr. Martinez you're all there.

At the studio O. J. Smith of the Eastman Kodak Company gave a demonstration of the Use and Abuse of Light. Every time I try to praise Smith and speak of his ability I feel as if I were painting the Lily and gilding the Rose. To tell photographers of his knowledge is like carrying coals to Newcastle. Mrs. Lancaster was the subject illustrating the use of light in enhancing an already attractive model and the present writer furnished his mug to show that a proper use of light could tone down even the homeliest phiz. Be good to me: It is the only face I have and when I lend it to a photographer it is in a spirit of doing anything to serve a noble cause.

In the midst of the rapidly moving events a little girl stumbled into the heart of the gathering, into the heart literally, and recited with the poise and aplomb of a professional.

Butterick, who came from Mexico recently will have to learn that the place is called Martinez, with an accent on the ez. The z is not silent and the final e is short as in et not long as in Martini. Phillips of Oakland and contiguous territory went home happy in that no one had been able to guess the conundrum he propounded. He makes multiple prints with soap. Now the secret is out. Terkelson is a retired business man. Hirsch and Kaye had a wonderful exhibit at the Little Convention which made up part of the evening attractions, Eastman Kodak showed a remarkable line of frames, Zellerbach's stock of mounts and papers was a liberal education, and Ida M. Reed didn't read any minutes or Olga Dahl try to do any collecting. Ourself was silent, so a good time was had by all of the forty odd who attended.





# PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D.

## When to Use Formaline

Formaline is safer than alum, the latter, unless thoroughly washed out, reacting with the hypo, and endangering, in course of time, permanency. On a few occasions, an excess of formaline in the developer has fogged fast plates, such as Imperial Eclipse, but formaline may well be used after developing and before fixing.

Formaline must not be used between bleaching and sulphiding, or the print will refuse to tone; and should not be used after sulphiding before the print has been swabbed with cotton-wool, otherwise the alkaline sulphide deposit will be impossible of removal and will disfigure a glazed print badly.

Formaline must not be used immediately after application of the persulphate reducer, as the image suddenly bleaches nearly right out, staining the gelatine to a dirty brown colour.—O. J. M.

Lastly O. J. M. has stated that one part potassium ferricyanide to one and a half parts potassium bromide is a better proportion than the usual equal parts, if a dark brown as against a yellower tone is desired.

## Solid Acid

The answer to a question put to us by a correspondent may be of interest to others having the same object in view. Our querist had worked out the formula for a photographic chemical preparation which he had a mind to offer for sale in packet form. Unfortunately sulphuric acid was an essential ingredient and, therefore, he had to consider the provision of a sealed glass tube containing the acid. In reply to his question as to whether the equivalent of the acid could not be given in some other form, we recommended the use of the solid acid sulphate or bisulphate of soda, which is a strongly acid salt and behaves in many

conditions exactly like sulphuric acid. We were interested in learning that in the particular case of our correspondent the substitution of this acid sulphate for sulphuric acid made no difference in the practical performance of the preparation, whilst it greatly facilitated the making up of the chemicals in a commercial form.

## Permanent Records for Future Times

Some two years ago I took up seriously the question of making absolutely permanent record that might be expected to last through the centuries. Some of my own experiments remain to be stated when the work is complete, but it is a task for more than one man to solve. At that time among the few that I could get interested was Mr. Rause of the London Autotype company, who is always so ready to assist in new work, and his inquiries resulted in suggesting fired in enamels on a copper base. To me the objection lay in copper which is easily changed into oxides and carbonate. We did not work out definite detail at that time. Now I note an application for a process that would meet the requirements provided the aluminum alloy is sufficiently indestructible. It is of course not specifically intended for what I am seeking and will interest a much wider field for which reason I give it as reported.

## Photo-Enamels on Aluminum Alloy

In a process of producing fired-on photo-enamels upon a surface of white metal, an original photograph is copied through a fine half-tone screen by means of powerful arc illuminants suitably screened with colour filters. A half-tone screened negative reproducing the tone contrasts and textures of the original is thus obtained.

The enamel image is prepared upon a metal plate which is white or silver in colour when grained, does not discolour when heated to 1,500° F., and has a co-

## CAMERA CRAFT

efficient of expansion approximately equal to that of the silicate enamel. A suitable alloy contains aluminum 30 p. c., nickel 40 p. c., and copper 30 p. c.

Having been grained by mordants, the plate is sprayed in the dark-room with a light-sensitive gelatine emulsion containing bichromates or silver salts, at a fairly high temperature. The coated plate is then heated to 95° F., placed with the screened negative in a vacuum printing frame and exposed to light, the exposure being controlled by actinometer. Throughout printing and subsequent treatment the plate must be kept at a temperature of approximately 95° F.

The exposed plate is sprayed with a fine saccharic powder which, though not interfering with the development of the plate, forms an adhesive surface to receive an impalpable silicate powder.

When the plate has been developed it is dusted with a fine powder of silica mixed with metallic oxide, e. g., iridium black, in equal proportions, and it is then subjected to a temperature of 1,500° F. until the glaze corresponding to the original photograph is obtained.

Under this process the sensitive salts are completely replaced by a metallic or silicate substance which is fused to the surface of the metal to form a permanent surface.—Robert William Carter.

### Pinhole Photography. Improvements in Technique

After twenty years Dr. H. D'Arcy Power returns to the investigation of the principles of stenopaic image making which he first dealt with in *Camera Craft* in 1905. The object of the present investigation was to determine why many men using the pin-hole with enthusiasm and success fall away from it later, and he finds it in a deterioration of the results in the course of time. This he proves by microscopic examination of the holes to be due to deformation of their edges by dust, leading to diffraction and reflection rays that degrade the primary image. Furthermore, he finds even the most carefully beaten copper too thick for the smallest holes. Of the two troubles the dust is much the more serious. Holes of 1/50th of an inch or less cannot be cleaned without injuring them, the solution is to

mount them between two microscopic cover glasses. The best material for the holes is a non-porous black paper, the one used being the protecting paper of the Agfa film pack, thickness 1/1000 of an inch. Perforated holes are not to be used, but square apertures made by approximating the edges of four strips of paper to leave a square and fixing them with fish glue. Those interested should read the whole paper published in the *Brit. Journ. Phot.* July the 31st. The correctness of the conclusions is proved by the perfect pictures taken with the new holes.

### Back to Pyro

Dr. A. Steigmann in "Camera" (Switzerland) in a paper on the avoidance of granularity on small negatives intended for enlargement, draws attention to the growing use of the makers of cinema films of our friend, Pyro, whose virtues are forced upon their experience. The formula recommended is that of the *Brit. Journ. Almanac*.

My own experience of Pyro has been chiefly confined to autochrome work, and I must confess that it is only the dislike to stained fingers that has prevented me from using it generally. I am convinced that the original Lumiere formula with pyro-ammonia gave the best results.

### Reducing Sepia-Toned Prints

Reducing sepia-toned prints is not likely to be an entirely satisfactory job. Some time ago, when I made some experiments in this direction, I found that some papers reduced better than others; any way, the job is well worth trying.

I found the best solution to be one containing 480 grs. of sodium bromide and 60 grs. of cupric bromide in 16 ozs. of water. If desired, the cupric bromide given above may be replaced with 65 grs. of cupric sulphate and increasing the sodium bromide to 540 grs. After reducing, the prints should be immersed for about two minutes in a weak acid bath (1 oz. of hydrochloric acid with water to make one pint); a final washing of about fifteen minutes' duration is necessary.—H. Green in *B.J.P.*

Note: We are inclined to consider a print worth less than the cost of time and material in reclaiming.



# THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

## How to Keep Your Prints Clean and Free From Spots and Stains

By Percy B. Prior

It is one of the most disappointing experiences of the beginner to find that prints—and I refer more particularly to gaslight prints in this connection—which look bright and promising at the first, when finished are disfigured by blotches or stains. Yet it is a very common one, to judge from the examples one sees from time to time. There are defects which only show themselves at the later stages of the work; while there are others which, although visible at an earlier period, if the print had been carefully examined, are overlooked from the praiseworthy care that has been taken not to expose the print to too strong a light, until it is fixed. It will, perhaps, be helpful to many if I run over the causes of some of these defects.

We must remember that in developers we have an active agent which, while clear and colorless at the time of using, rapidly becomes turbid and dark. Everyone knows what the clearest developing solution looks like if it has been left exposed to the air for a day or two after use. It is often almost black, muddy, and with a thick crust on top. This change is the result of a process called oxidation. The developer has absorbed oxygen from the air or from the water used to develop it, and has turned into the dark-colored compound.

Now if the change takes place in the developer while this is in the pores of the paper or of the gelatine coating of the print, it is clear that it must give rise to stains. It should be pointed out, that the circumstance of the developer being in the print itself favors this change very much; while in the developing tray the solution may have to be left a day or two before it is badly oxidized, in the print

the oxidation may take place in a very few minutes. It is important, therefore, as soon as the developer has done its work to eliminate it from the print. The print may be rinsed directly the development is finished and then put into the hypo, or it may be put into the hypo without rinsing. In either case, the task of washing out the developer rests mainly with the hypo solution itself; and it is evident that the prints must not be left lying motionless in the hypo-solution, much less must they be exposed to the air. We must keep them well below the surface, and in the preliminary stages at least of the fixing we must keep them moving if we would be sure of avoiding stain.

Another cause of stain from oxidized developer is due to what is called "Forced Development." The developers used for gaslight papers are strong and rapid in their action, and if a print has been under exposed and is then left in the developer longer than it should be, in the hope that after all something may be brought out, stains are certain to be formed.

I have sometimes been asked how to get rid of "hypo stains." Hypo in its place, does not stain, and it is probable that in most cases what are here called "Hypo stains," are really the developer stains I have just described, which have shown themselves in the hypo. There is no real remedy for any of these defects; they are to be prevented—not cured.

But hypo, if it reaches the print at an earlier stage than the fixing, causes very suspicious brown stains; not because the hypo itself is present there and has changed in to some brown substance, but because it has affected the sensitive salt so that in development, brown marks are formed. Handling the paper with fingers contaminated with hypo is usually the cause of these marks.



Hypo, when present in quantity at a later stage often causes light spots rather than stains, spots in which the image has bleached out more or less. Given sufficient time, the fixing bath will dissolve away the latent image, but the action is a very slow one in ordinary circumstances. If, however, a moist print containing Hypo is exposed to the air, it will bleach very quickly indeed. It is therefore, most important that the prints before they are put up to dry shall be quite free from hypo. The importance of washing out the hypo is insisted on in every book on photography, and the beginner cannot fail to have it put before him very plainly. But he may not be so much alive to the ways by which hypo can find its way back into the print before it is dry.

One of the commonest of these is via blotting-paper. White blotting-paper, when new and clean, often contains hypo from its method of manufacture, while a little hypo solution may be spilt on it, or an improperly washed print may be blotted off with it. In any of these ways, the paper may be made to convey some of the hypo which it contains within its pores to prints subsequently put upon it, and so cause bleaching or marks for which there is no immediately apparent cause.

#### Desensitizing Films With Saffranine

K. R. Sipple

The writer's experience with saffranine began soon after the photographic press announced its wonders to the world. And everyone began to fight about what was, and what was not, the proper way to use it.

After reading all the available literature on the subject, it was decided that the separate bath was the thing.

An investment in an ounce of the dye was the beginning. A stock solution of the strength recommended by one of the authorities was made up, this was diluted for use as advised by the same authority.

My next lot of cut Ortho film and par speed film was consigned to the mercy of this bright red liquid. And the result? A batch of nicely dyed film which no amount of washing would clear. Acids and alkalis were tried but the films remained stained and so did my fingers.

A friend who saw my hands the next day remarked that that style of hand coloring for photographers was very attractive this season.

Other formulas and methods were tried with no better results, so friend saffranine went on the shelf with the rest of the stock and remained there for a year.

Then one evening, having nothing in particular to do, I decided to give the stuff one more chance. The following method was tried, 1-10 grain of saffranine was dissolved in six ounces of water, and the films were bathed in this light colored solution for five minutes and were then developed in M. Q. developer. The light used was a 25-watt amber bulb which was about five feet distant from the tray.

The films were crisp and free from fog. It is quite evident that this weak dye solution desensitizes just as thoroughly as one-fifth time as strong and the films were free from dye when they were removed from the fixing bath.

Since making this experiment the writer has used desensitizer constantly on the following brands of sensitive materials: Eastman roll film and film pack, Eastman Ortho cut film, Par Speed and Super Speed film, Ansco roll film and Standard Orthonon plates. The results have been satisfactory in every way.

#### Copying With a Small Camera

A Copying Lens which may be used on small folding cameras can be secured from any Optical Co., at about the cost of a Portrait Lens. To use: remove back of camera, extend bellows fully and mark point reached on focusing scale. Place camera on a stand or tripod. Place a piece of ground glass in back (oiled paper pasted on plain glass makes a good substitute) and focus by moving camera forward and back until a sharp image is secured. Then make an exact measurement from surface of lens to object. In future work it is only necessary to move bellows to same point and place camera at same distance from object. Exposures must be about  $\frac{1}{3}$  longer than would ordinarily be given under same conditions of lighting, and the second or third stop should be used. Objects must be centered before the lens by eye and measurement.

SALON WEEK  
IS COMING



EVERYPRINT  
A WINNER



# CLUB NOTES

## FORTHCOMING EXHIBITIONS FOR 1926

July 17th to August 15th, inclusive—Third Midland Salon given in the City Art Gallery, Leicester, England. Address the Secretary. Closing date June 19th.

August 16th to 28th, inclusive—Annual Ottawa Salon. Open to professional and amateur photographers. Address W. H. C. Carriere 25-26 Citizen's Building, Ottawa, Canada.

August 28th to September 11th, 1926—Toronto Camera Club, J. H. Mackay, Director, 2 Gould Street, Toronto, Canada. Closing date August 1st.

September 4th, to October 2nd—Nineteenth Annual Exhibition Worcestershire Camera Club. Closing date August 11th. Address Hon. Secretary, Art Galleries, Worcester, England.

September 6th to 11th, 1926—Sixth International Salon. New Westminster, B. C., Canada. J. Vanderpant, A. R. P. S., Chairman; D. E. MacKenzie, Secretary, Hart Block, New Westminster, B. C. Canada. Closing date August 26th.

September 25th to October 10th, 1926—Antwerp Salon. Closing date August 15th. Address Secretary, Fotografische Kring, Harmoniestraat 12, Antwerp, Belgium.

October 3rd to 17th, 1926—Societe Francaise de Photographie and Photo Club of Paris, France. M. E. Cousin, Secretary, 51 Rue de Clichy, Paris. Closing date, September 1st.

### Pictorialists of San Francisco

The application blanks and entry forms are out for the Fourth International Exhibition and Salon exhibitors are urged to begin their preparations now. The active members remain about the same, Edwards being Chairman of the Exhibition Committee, with Herrick, Goetz, Harding and Hussey assisting, the last named remaining Secretary. An entry fee of one dollar and a limit of five prints are items to be noted. The California Palace of the Legion of Honor in San Francisco offers a wonderful setting for the show and we may look forward to something especially fine.

### Clarence H. White Memorial

We received too late for the May issue an invitation from the Pictorial Photographers of America to attend the opening reception of the Memorial Exhibition of the work of and in honor of the memory of Clarence H. White. That this prominent society should thus honor its former President does itself high honor. The memory of White shall always be dear to every camera artist and enthusiast. His activities rank with those of Steiglitz in the achievements which his teaching and example have made possible.

### Associated Camera Clubs of America

Pres. F. L. Bucher announces that all members whose dues are paid for the year ending Sept. 30, 1926 will receive an etched brass membership sign 4 inches by 8 inches with black letters "Member Associated Camera Clubs of America 1926." These signs are to be hung up by chains attached and, being permanent, a new year plate "1927," etc. will be furnished as dues are paid. The idea is good and may help in prompter payment.

Anyone having ideas on what we can do to further photography will please send them to Pres. Bucher, 27 Franklin St., Newark, N. J., as he is giving considerable thought along that line and will appreciate help.

The Camera Club of the Syracuse Y. M. C. A. desires to have one man exhibits on their walls as continually as possible and would be glad to exchange with any club wishing to send them collections. They also announce that having been holding Members' Exhibitions for the past five years now wish to do something better and bigger and will hold their First International Salon of Pictorial Photography in the Syracuse Museum of Fine Arts from June 1st to 30th, 1926. Last

## CAMERA CRAFT

day for receiving prints, Saturday, May 15th. Printed announcements will be mailed out shortly. Further information may be obtained from Pres. J. O. Sprague, 334 Montgomery St., Syracuse, N. Y. The hearty co-operation of member clubs is asked. They also would be glad to receive copies of any bulletin or publication issued by other clubs.

A photographic publicity campaign for the advancement of pictorial photography has been mapped out by E. H. Brown of Dallas, Vice Pres. and Publicity Director of the A. C. C. of A. The plan has been studied by the directors and recommended, and is now being sent each club. Please Respond.

### Doctor J. B. Pardoe

That his many personal kindnesses to us should endear the man to us, though we have never met, is only natural, but his whole-hearted enthusiasm in photography should endear him to all real amateurs. He has won honors in all parts of the world, is a Salon exhibitor of distinction, and a busy professional man, yet he has found time and inclination to send ten prints every month to the Camera Craft competition. A mere bit of silver in the form of a medal can have no intrinsic value to him, a prize won again and again be useless. The example to fellow photographers, the honor he pays us in considering the honors given as worth while, stamp Doctor Pardoe as a big man with a big soul.

### A Worthy Activity

The Camera Club of Cincinnati, Ohio has established a free school of photography at its rooms which is entirely free to the public. The prospectus speaks for itself. April 26th, Light, Cameras, and Shutters. May 3rd, Exposures. May 10th, Development. May 17th, Printing. May 24th, Enlarging. June 14th, Composition. June 21st, Field Trip.

The Professors are Messrs. Ginter, Van Fleet, Nute, Hamburger, Morgenthaler, Green, Viehman, Distler, and Weddigen.

We fervently hope all camera clubs may happen upon this paragraph and that the reading may impel them to something along the same lines.

### California Camera Club Trips

Not only club members or residents of the state but all, wherever they may happen to live should take notice of the remarkable opportunities offered by the C. C. C. for outings in the beauty spots of America at reasonable cost and under exceptionally pleasant conditions. The Feather River Canyon, June 18th to 27th at a total cost of only \$60, the Yellowstone Park Tour June 24 to July 4th for as low a price as can be arranged, and Yosemite from July 18th to 26th for \$50. These are opportunities not to be missed. Add to the natural attractions the fact that the genial President, Karl A. Baumgaertel, and the ever helpful P. Douglas Anderson will be along and each trip becomes worth double whatever the charge.

### Cleveland Photographic Society

What this exceedingly virile club will do next remains a pleasant conjecture and though we shall miss the mimeographed monthly Bulletin, the new little book called "Thru the Darkroom Door," will do much to console us.

This little verse is so reminiscent of our visit that we print it here as an example of the hospitable spirit of the Cleveland bunch.

We welcome you to our fair domain;

May your shadow never lessen;

We'll lend our aid—you'll give us .....

yours—

'Cause both our needs are pressen.'

Photography's our hobby horse—

We ride it yon and hither:—

We hope you'll ride with us until

Your hide begins to wither!

"So cut yourself a piece of cake and make yourself to hum!"

We were pleased to note that our friend Carl Oswald gave a demonstration of Agfa Color Plates. Wish we had been there.

### Dallas Camera Club

The Club Journal, "Proofs" has a very professional flavor these days and this bespeaks a practical trend. Articles on The Color Lens, Make Money With Your Kodak, and Aerial Photography are interesting and constructive to the amateur even though he has no intention of joining the profession.



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### Japanese Camera Club of San Francisco

The good work goes on, persistently, aggressively. New members every meeting and better and better work on the walls. Takahashi is not only keeping up the standard of his Bromoils but has taught and made adepts in that medium of several enthusiasts.

The travelling collection came home and to the disappointment of the senders several of the Clubs on whose walls the prints were hung failed to oblige with the club imprint on the back of each mount. The Japanese Club was desirous of establishing and maintaining contact with other organizations and is keen to reciprocate any courtesy shown to it. The lack of the imprint deprives them of the means from which to compile their data.

Any established photographic club wanting a collection are invited to write the Secretary, Japanese Camera Club, 1639 Post Street, San Francisco, and any feeling kindly inclined are requested to send representative collections to be hung on their boards.

### Newark Camera Club

At the Newark Camera Club's thirty-eighth annual meeting, held at the Clubhouse, 27 Franklin Street, Newark, N. J., on Monday evening, April 12, the following were elected: President, Harold C. Amos; Vice President, Alexander N. Pierman; Secretary, William L. Woodburn (re-elected); Treasurer, Julius F. Graether (re-elected); Board of Trustees (Three-Year Term); Henry Hall (re-elected); Fred Hahn, Jr. (re-elected); William H. Goulden (re-elected). To fill vacancy, Louis F. Bucher (last year's President); Alternates: John Thomson and Louis E. Feind.

The election was followed by a banquet and entertainment at Simonson's, 1011 Broad Street, Newark.

### Elysian Camera Club

Vice President Westerburg held the chair during the January and February meetings owing to the absence of President Reynolds. Important matters were discussed including the issue of a Bulletin.

Through the Print Interchange we have had the pleasure of viewing prints from

New Haven, Portland (Maine), Cleveland, Grand Rapids and Milwaukee Camera Clubs, all well worth seeing and many of the prints had been hung in various salons before being entered in the Interchange. The latest exhibit, from Milwaukee, has been said by members to be the best we have had on our walls in years.

The following Print Exhibitions are coming: Los Angeles Club, March 7 to 22nd; Composite Set, March 27 to April 10; Cincinnati Club, April 12 to 27; Baltimore Club, April 29 to May 13; Newark Club, May 19th to June 4th.

The contest for Kuhr Cup ended March 1st. Winning prints are now on the wall.

### The Coming Paris Salon

Entry blanks are out for the next Salon of the Societe Francaise and the Photo-Club of Paris. Remembering the last and its great showing we may look forward to a repetition of at least equal achievement. While the French workers have not been as generous in their contributions to our Salons as the British and Germans, our liberal contribution to their show should do much to establish a greater interchange.

### A Delicate Gesture

Florida and California have exchanged deeply sincere condolences on the loss of life and damage done by gales in their respective territories. The Easterners after picking themselves out of the wrecks of their ruined houses hunt a stone or brick shelter, burn a ton or two of such coal as they can get and sympathize with those poor saps who live in Florida and California.

As a matter of fact much of the talk about these favored states is not true. The sun does not shine 365 days a year in California. The best we can give it is 300 days. And property near Palm Beach is not selling for ten thousand dollars a front foot. We are offered a choice site in the softer soil eight miles (only) from town for less than two thousand a square foot. But that was the day the boom rested.

**DON'T OVERLOOK  
OUR COMPETITION**

## CAMERA CRAFT

### Herbert and Huesgen Setting Pace

With Ernemann cameras, Dallmeyer lenses and the wonderful establishment on Forty-second Street, Herbert and Huesgen are setting a pace in photographic merchandizing that will do its share toward stimulating purchase and sale. We shall never forget the impression made upon us when we were in New York last, as we saw the stock of precious merchandise housed in rich mahogany cases behind plate glass.

As to the goods themselves—what need anyone say. Ernemann instruments are the ultimate. Fine watches can be made no more accurately or minutely perfect. The apparatus is the least part, however: The lens—such lenses, an f 1.8 for instance and the wonderful f 4.5. Even the shutters are outstanding; The Chronos is all the most exacting user could demand.

Of Dallmeyer lenses we can speak from personal knowledge and with affection. The Pentac is a sweetheart. Its selective planes are a thousand times more valuable than the much vaunted depth of focus which men buy a dozen lenses to avoid. And there never was a Dallmeyer that didn't have all the depth of focus and flatness of field that a lens of equal diameter could have. Dallmeyer is a name with which to conjure. Now we are told that the proper number of this firm's objectives are especially suited to the Filmo.

Herbert and Huesgen are shooting the world with big ammunition and we feel they are hitting the target.

### Carl Zeiss, Inc. New York

The new firm will take over the assets and liabilities of the Harold M. Bennett business, and will continue with the same staff at the above address.

For our dealer customers there will be practically no other change than that of the name.

Carl Zeiss, Inc. will be the sole U. S. distributing agents for Carl Zeiss, Jena; Ica, A. G., Dresden; R. Winkel, G.m.b.H., Goettingen; George Wolf, G.m.b.H., Berlin.

### Prices Reduced On Wollensak Lenses

A general reduction in the price of photographic lenses, effective February 26th, has been announced by the Wollensak Optical Company. This modification in price, made possible by the repeal of the Government tax on photographic materials, represents a material saving on lenses which this Company is passing on to the photographer.

The photographer who has hesitated to buy a new lens will now find that this reduction will enable him to get more lens value for his dollar expended, which should be of real interest to him

A copy of the new price list may be had from your dealer or from the Company direct.



### The Leoty Portable Arc Light

Negative made with one Leoty Portable Arc at 12½ amps. diffused with one tissue; distant about eight feet directly toward camera; exposed one second at F 8.

Philip Conklin, Troy, N. Y.

Note: No other source of light. The remarkable feature of the above picture is the roundness produced with one source of light.

## CAMERA CRAFT

### Printing Exhibition at California Palace of The Legion of Honor

From May 12 to May 30 inclusive, there is to be on view at the California Palace of the Legion of Honor, an exhibition of fine printing. This exhibition consists of recently issued books and contemporary printing for commerce both arranged by the American Institute of Graphic Arts, New York City. Under the title of "Fifty Books of 1925," the Institute is showing the fifty books that it has selected as being the fifty best printed books in the whole United States during the year preceding; and under the title of "Contemporary Printing for Commerce" what it considers to be the best representative examples in this field produced last year by American printers and designers.

From the aesthetic standpoint typography and fine printing are, in the Graphic Arts, a branch of the art of design. For this reason the present exhibition is of serious interest not alone to every printer, every advertising agent, and every buyer of printed matter, but also to every business man or manufacturer into whose product there enters applied industrial art in any form, as well as to photographers who appreciate a broad aesthetic education.

The installation in the California Palace of the Legion of Honor will open on Wednesday, May 12th, and will close Sunday evening, May 30th. On the evening of the opening day Mr. Andrew Y. Wood will deliver an address on the significance of the exhibition, and there will be a musical program rendered by the Museum's official organist, Marshall W. Gieselman.

### Paralta Studio Opens in San Francisco

The fame of the Paralta Studios in Hollywood has spread over the entire country and so many visitors from the north stopped in the Movieland city to have their portraits made that Elwood M. Payne the owner was virtually forced, as a matter of business expediency to open in San Francisco. The new studio is in charge of W. Albert Martin whose work has done much to establish the reputation of Paralta.

### Hyatt's Bargain List

Hyatt has a reputation of such long standing that his lists carry an automatic guarantee. We advise every reader to write the Hyatt Supply Company of 417 North Broadway, St. Louis, Missouri for their latest bargain catalogue. This lists not only the usual standard lines but importations and novelties at bargain prices.

### Zeiss to Open Stock House in San Francisco

It is currently rumored that Carl Zeiss, Inc. are to establish a western branch in San Francisco and that our genial friend Hartmann is to assume charge thereof. In fact the rumor antedated the knowledge of the firm itself and perhaps gave them the idea. Be that as it may, dealers west of Denver may soon be able to get lenses, microscopes, telescopes, magnifiers, cameras, and a full line of optical goods on short notice from the Pacific Coast warehouse. The Carl Zeiss, Inc. have taken over the concern hitherto known as Harold M Bennett but business will continue exactly as before. Personally we are warming the welcome for Mr. Hartmann and are happy in the anticipation of seeing him much and often.

### John A. Cardinell at the Worlds Fair

Once more Cardinell will have the sole concession for colored photographic postcards, view books, etc., at a Universal Exposition. At the Centennial in Philadelphia this business will be in charge of A. H. W. Hamann, formerly Credit Man for the Cardinell-Vincent Company.

### Waters and Hainlin Move

The Waters and Hainlin Studios announce that they have removed to a more accessible location in the center of the city and may now be found at 372 Eleventh Street, Oakland. Luck to them in their new quarters and plenty of it.

### AnSCO Missing Word Contest

One of the most aggressive business makers, trade stimulators, and goodwill getters of recent times is the AnSCO Missing Word Contest. Not only should every camera user write for a blank or ask his dealer for one, but every dealer should have a plentiful supply on hand and make them move.



## Burleigh Brooks Bargain List

We are in receipt of the Special Offer List Number 21 of the above firm which should be in the hands of every intending purchaser of lenses, cameras, and accessories. The invitation to order on approval is a tempting inducement which cannot be overlooked.

## Contessa-Nettel New Price List

The G. Gennert, Inc. house inform us that the new prices of Contessa-Nettel Cameras, giving the cost with former tax taken off may be had on request. The removal of this unjust tax will give an added impulse to sales and it behooves us all to show our appreciation of the eventual justice to provide ourselves with current prices on the things affected.

## A Cash Prize Photographic Contest

That sterling publication, American Forests and Forest Life, Lenox Building, Washington, D. C. is offering \$50 in prizes for cover page pictures and \$20 for freak or curiosity pictures. A circular giving particulars in full may be had by addressing the Picture Contest Editor at the above location.

## H. O. Bodine in the West

The ever dynamic Salesmanager of the Gevaert Company of America has been traveling on the coast for some weeks but his trip is purely one of survey and he stayed in San Francisco for only two days. It was a great pleasure to freshen up the friendship established some time ago and to gossip about mutual friends in other places.

## Burroughs Wellcome & Co.'s Exhibit Horticultural Hall

The great Photographic Fair in Great Britain was a huge success. Amongst the most attractive items in Burroughs Wellcome & Co.'s exhibit were giant enlargements measuring 5 feet 3 inches by 3 feet 6 inches, demonstrating the special suitability of "Rytol" for producing fine-grain soft negatives suitable for enlargements and lantern slides. One of these enlargements was from a portion of a quarter-plate negative, in fact the degree of enlargement was no less than 15 diameters. Further striking examples of work done with "Tabloid" Photographic Chem-

icals included a bromide enlargement from a negative taken by Capt. Noel, the official photographer to the Mount Everest Expedition, and developed on the spot 19,000 feet above sea level with "Tabloid" "Rytol." This enlargement of Frozen Lake Camp was toned with "Tabloid" Green Toner which added to the effect of this glacier picture.

## An Unusual Issue of Kodakery

The trade as well as amateur photographers will be intensely interested in the May issue of Kodakery. It is devoted exclusively to Amateur Moving Picture Taking. The cover is an innovation for this little gem magazine in that it is in two colors and the contents constitute what may be taken as a first manual in the subject with which it deals. Such articles as Back Lighting and At Home With the Movies will immediately assure a demand for copies that must bring the usual 200,000 circulation up to the 250,000 mark. Such enterprise is what keeps interest alive and stimulates that trade by which the dealer prospers.

## The Ansco View Camera

One of the most beautiful and efficient cameras made today is the Ansco View. Besides having every known convenience there are original and outstanding features that characterize it as a finished product. Owners will feel a particular pride in the satiny finish of the wood, the complete reinforcement of every joint and corner with bushed brass, and the general beauty of the outfit. The lens board is large and an extra one comes with each camera. The bellows are all that the most exacting buyer could demand. The working parts adjusted to a hair.

## Haloid Outline Special

This bondlike, lightweight Haloid is becoming more widely used as time goes on and Commercial Photographers are finding new markets for their work by submitting samples printed on it. The price is less than one would expect from so fine a product and the quality what should be looked for only in a high-grade paper. It would be well for every member of the profession to acquaint himself with the thing and the prices.



# OUR BOOK SHELVES

## The Joy of Pictures

Professor Doctor Karl Roeder has written a book on the above subject that makes us wish every reader of Camera Craft were versed in the German language. This work will undoubtedly get its deserved welcome from such as can read it as written. It is published by Guido Hackbeil, Berlin to sell in paper at 2 marks 50 pfennig and in linen cloth at 3 marks 50 pfennig.

## Luci Ed Ombre, 1925

Il Corriere Fotografico of Torino, Italy, has just issued another of its wonderful collections of photographic reprints. This is the third volume of what we may accept as the Italian Annual of Pictorial Photography and it is worthy of the nation of artists and the journal that fathers it.

Copies may be ordered from dealers or from the American agents "American Photographic Publishing Company, Boston."

## About Exposure

The literature of technical photography has again been enriched by another book of the series known as Enzyklopaedie der Photographie und Kinematographie. Doctor J. Rheden has given us Die Hilfsmittel zur Bestimmung der Belichtungsdauer which we will liberally translate as meaning The Help Medium for the Accurate Estimate of Light Potencies.

The title is rather formidable in either language but the book is as full of valuable and interesting material as an egg is of meat. These books make us rue our neglect of German: A negligence that has made reading a slow task and entailed the loss of facility in getting at a large percentage of the best in photographic publications.

Published by Wilhelm Knapp, Halle (Saale) in pamphlet form, well printed, 104 pages, 5.80 Gold Marke.

## A Wonderland of the East

The See America First series embraces subjects, places, and experiences that should make an American proud to be a native of a land where God has deigned to lavish His greatest splendors. The pride need not stop at sublimity for the Page Company of Boston have made the text and pictures into books that will gain the respect of the world.

This particular volume deals with sundry motor journeys during four successive seasons, through the rivers and lakes and among the hills and mountains of Eastern New York, Vermont, New Hampshire, Maine, Massachusetts, and Connecticut, the author tells us. Hail to him for he has made familiar places as interesting as foreign travel. Every lap of his trip holds the charm of adventure.

William Copeman Kitchin, Ph. D. has the faculty of weaving historical facts, local color, and passing incident into a texture the web and woof of which make a lovely pattern.

Beautifully bound in cloth, Gold Stamped. Page and Company, Publishers. Boston.

## Alaska

The rugged, the hardy, the virile, the comparatively primitive part of America by some anomaly was left to a woman to put into reading. Agnes Rush Burr has done nobly. The occasional gentler verbiage puts a delicate enjoyment into some of the descriptions, as "Another pretty trail leads to Moosehide, an Indian Settlement about three miles down the river."

Let none gather, however, that weakness or inanity mar the general excellence of the book for that should be contrary to the truth. This as all of the set have a definite purpose and this, as the others, inspires one to a wish and a hope to see America—to see America First.

## CAMERA CRAFT

The complete series makes a wonderful ornament for the library shelf and the thoughtful reader upon assimilating the contents shall have added a desirable ornament to his mind. We know too little of this, our own soil, and what we know we accept, naturally enough, too casually.

There remains only the prosaic detail of price and the five to six dollars put upon the volumes is to our mind nominal when the values are considered. Some of the books are priced at five and some at slightly higher amounts.

Uniform binding with the previously named, Page, Boston.

### New England Highways and Byways

In the same series Thomas D. Murphy also sees New England from a motor-car but sees it differently and tells it differently. The descriptions bathe one in vivid memories or longings depending on whether the reader has lived or hopes to live in that part of this country where life still moves lesiurely in the old Yankee manner.

The pictures are beautiful and the typography perfect. But then this holds for the entire output of the Page house.

Another of the set to which the two previous also belong. Page and Company, Boston.

### Kino Pocket Manual

Another book in the German language that deserves mention is the Kino-Taschenbuch for Amateurs and Professionals, published by the Union Deutsche Verlagsgesellschaft of Berlin. It is small in format but very complete and its dimensions are, in fact, a recommendation since convenient to the pocket.

### Cloud Studies

We have just reread Professor Arthur W. Clayden's book on Clouds and there came to our mind our own thesis on clouds which we submitted proudly after much travail and which was returned to us rejected without a credit mark for being metrically put. Over a period of thirty odd years the rankle lasted till Cloud Studies showed us that the subject may be treated without temperament, yet with mood; in prose, poetically. Moreover that the scholastic treatment may be

best for a purpose and that treatment need not be dull.

Cloud Studies is in fact a key to the scientific understanding of the clouds—the causes of their formation and what they portend—heat clouds, stationary clouds, cyclone clouds, turret clouds, and every other form.

A trained meteorologist, Professor Clayden describes the various cloud forms, their birth, growth and dispersion, classifies them according to the accepted code of the International Meteorological Conference (Munich, 1891), and introduces further classifications to describe the various cloud forms within a type. He also gives clear, definite and simple instructions for computation of altitude and for cloud-photography, illuminating his text with sixty-four beautiful halftone reproductions of photographs of different cloud forms.

### Photoplastik Photography

From the house of Wilhelm Knapp whence many splendid photographic works emanate, comes a comprehensive review, manual, and formulary on the above subject from the pen of an authority. The book is in German and sells for Gm 3.80 or its equivalent in the moneys of other countries.

### F. Dundas Todd, Requiescat

When I was new to photography, en thusiastic and green—oh, hopelessly green—as is usual with beginners, I sent prints, wrote letters, and asked for instruction of my then favorite photographic magazine. It was the Photo Beacon and F. Dundas Todd was the editor. A graceful, patient, helpful letter always came back. On assuming the editorial chair of Camera Craft I have kept his example before me and have learned to enjoy the contact with readers and the privilege of being helpful, inasmuch as in my power lies. And now the genial, modest man is dead. Perhaps no better way of summing up a full life can be thought up than the few words of dear John Tennant who wrote me the sad news and added,

"F. Dundas Todd died April Twentieth at his home in Victoria, B. C. A grand old warhorse and a fine man for a friend."



# CAMERA CRAFT

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# CAMERA CRAFT

## *A Photographic Monthly*

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# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

FOUNDED MAY 1900

VOL. XXXIII

JULY, 1926

No. 7

## J. Anthony Bill and His Work

By Sigismund Blumann

Illustrations through courtesy of "Studio Light"



J. ANTHONY BILL

NOTE: The diagrams are by Mr. Bill himself, who has a true artist's pleasure in passing on what he knows to his fellows.

For the illustrations we have already expressed our acknowledgments. The general reader will join us in this appreciation.

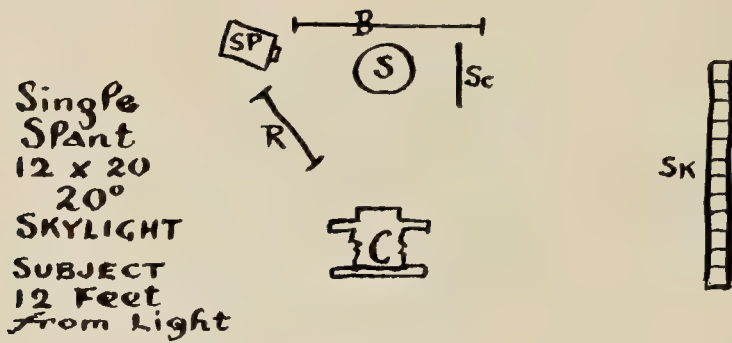
Studio Light is a little gem of a magazine issued by the Eastman concern for the profession and it is edited by an able man whom we hope to meet some day. Through the discriminating taste of Brother Editor Ruffner we have seen some wonderfully fine work and as the typography and press work is always perfect the representation has been worthy of the subject matter.

Recently we were struck by the issue devoted to J. Anthony Bill of Cincinnati, Ohio, and the particular quality of the work that impressed us was not so much its inherent merit as that it was what professional photographers call "Bread and Butter" stuff. It was the sort of thing that is sold and needs no forcing by Art Appeal or Fadding. Now, this is neither a disparagement of Art in Portraiture nor is it a hint that the Bill pictures are not artistic. We are stressing the fact that in the case of our subject art and bread and butter have by consummate skill been made to harmonize. The majority of studio owners over the face of the earth are apt to be in the position of saying:

"I just love Art. I dote on it. The cultured souls who want pictures when a portrait is made have my esteem and awe. They not only love and dote upon Art,—they buy it. But such gifted ones are scarce and the



PORTRAIT BY J. ANTHONY BILL

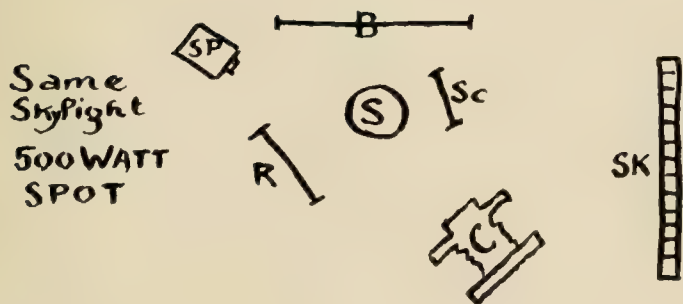




# CAMERA CRAFT



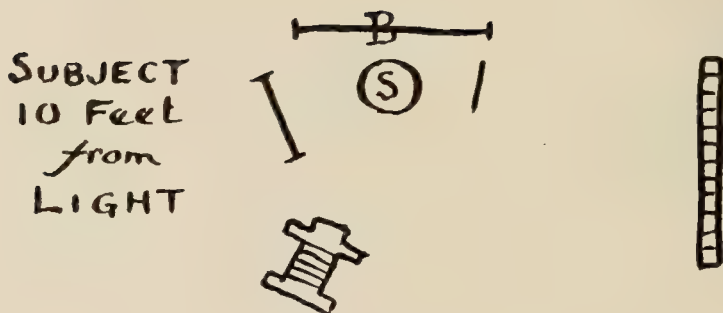
PORTRAIT BY J. ANTHONY BILL



# CAMERA CRAFT




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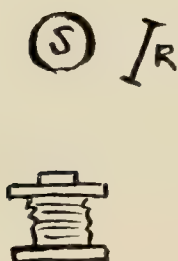


# CAMERA CRAFT



PORTRAIT BY J. ANTHONY BILL

  
 Twin Arc  
 LAMP



Specially  
 Equipped  
 Children's  
 Studio  
 Bright  
 Lighting



## CAMERA CRAFT



**ADJOINING RECEPTION ROOM**  
Showing entrance to Kiddie Room. The steps intrigue the youngsters and put them in an interested humor.



**RECEPTION ROOM**  
Cut flowers are artistically placed summer and winter. Selling is done at Archway Entrance Room. Quiet, homeyness are aimed at.

overhead of an expensive modern photographic studio cannot wait upon them. Bread and Butter stuff is the mainstay of my establishment."

To make this "Stuff" right, beautiful, acceptable to artists, calls for some special study, special care, special skill, and a God-given faculty for being great in the little things.

We almost had said Mr. Bill excels in children till we recalled the strong faces of men which his touch had put upon the card. Strong faces from which shone the kindly light of softer moments: And of grown women whose maturity his magic had made to show that beauty and charm which dwells in all true women of any age.

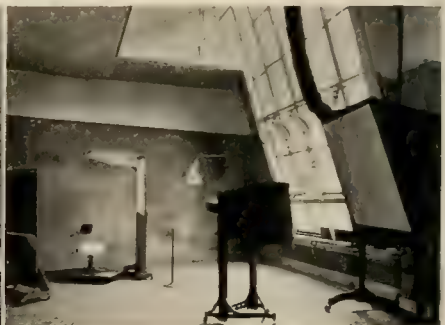
J. Anthony Bill started in Cincinnati, opening a studio there after working his apprenticeship and has been there ever since. As Ruffner says "He is a part of the landscape."

His studio has a completely equipped children's department with all the toys, and oddments that the kiddies enjoy and which help to keep them smiling.

Mr. Bill tells How and Why in our next issue.



**THE KIDDIE ROOM**  
A bright environment is not only conducive of good humor but is appropriate to childhood. We give the youngsters a toy of some kind as he leaves the studio.



**THE MAIN STUDIO**  
Plenty of room and plenty of air space are to my mind essential for the best results. The camera, light, screens and subject should not be crowded upon one another.

# The Photo-Miniatures

A Photographic Institution and The Man Who Made It

By Sigismund Blumann



JOHN TENNANT  
Photo by C. H. Davis

To speak of the little blue books known as "The Photo-Miniatures" is to speak of John Tennant. They are one and inseparable. The man and his life's work: His *Vade Mecum* and worthy of him. I compel myself to moderation in writing this for, though I have met him but once, I love the modest, true-souled fellow and I always held the books in high esteem. Everyone who has a photographic library has the complete series, some conscientious collectors have paid as high as ten dollars for issues out of print though the price of current numbers is forty cents. Everyone who knows John Tennant loves him. I am wondering if, after all, the miniatures are his greatest achievement. Shouldn't I place first the friends he has made, the good he has done, the near

perfection he has contrived out of the meager makings of a quiet, modest existence?

Oh! I'm an enthusiast, truly enough, and unashamed. Not indiscriminate in my enthusiasms. Why may we not fly our mental kites in the Empyrean, feel the afflatus of a sunrise, cheer a good man and in speaking of his great work, throw stolid moderation to the winds?

The man, you may never meet. Try to know him from his books. He didn't write them all—perhaps only a few—but they all bear the imprint of his purpose. He edited them, suggested the titles and the treatment of the subjects, in fact, shaped them to fit their projected ends, and they are good.

Were I compelled to forego all my photographic books, excepting one choice, that choice should be the Photo-Miniatures. From them I learned the little I know, from them I got the possibilities of the inexpressible pleasure photography has given me. Thousands will affirm they have had a like experience.

The novice, with his first camera, will be puzzled where to look for information. He writes me, ten, twenty, thirty, of him a week, for information on exposure, on developing, on lighting, and on some of the unusual processes and I take down the particular Photo-Miniature which deals with the subject in hand, read up on it and write from what I have read. From these books I learned Kallitype and became one of three or four of the authorities on the Iron Processes. Little books with tremendous stimuli. They start you, start you right and with a big impulse.

And they are always up-to-date. Being devoted to basic principles and issued regularly they cover today as they covered the day when I first blundered about with my snapshooting camera and floundered in formulæ that meant nothing to me but chemicals and proportions. The reader probably has his three-foot shelf of Photo-Miniatures but should he be new to the fraternity of Lovers of Photography, he'd do well to begin collecting his library of Blue Books.

I have called the Photo-Miniatures an institution. Let us know some of the history of that institution. Toward the consummation of which purpose I succeeded after several letters and one imploring telegram in getting this letter and a portrait from our subject.

### John Tennant's Story

"About the Photo-Miniature. It has been simply the adventure of a lifetime—my lifetime. And if I had to live my life over again I would repeat the adventure. But you can take what you want from the story and do anything you like with it.

The Photo-Miniature, then, is the outcome of a boy's dream. When I was a student-apprentice in a big English studio, where we did everything from C. D. V. to 24 x 32 in. portraits, commercial work and pictorial views for publication, I could not get one out of a thousand questions about photography answered—either in books or by those about me. The few books and journals of that day were too advanced and scrappy on particular subjects, and my fellow workers could not explain the theory of things at which they were expert enough in practice.

In my despair I said: "Why does not some one who knows it all sit down and give us a lot of little books about photography; one book at a time about one thing at a time?" There was no answer. Then I said: "Someday, when I know it all, I will do the thing myself." And there you have The Photo-Miniature—just as it was in the beginning, is now and ever shall be, so long as I have to do it. Except that I began it before I "knew it all" and don't "know it all" yet. Whence all my woes.

Apprentice and "journeying" over I came to America (another boyish dream after reading De Toqueville) and, after some experience in New York studios, joined Edward L. Wilson in the making of Wilson's Photographic Magazine. There, writing for photographers, I realized more than ever what I needed was a photographic cyclopedia in a series of little books, one little book to one subject.



## CAMERA CRAFT

In 1899 I turned the dream into reality, and began the publication of *The Photo-Miniature* with a little book on Lenses.

It was received with "loud applause" and edition after edition was called for: 7 editions in fact, including one for Great Britain. Thereafter followed No. 2, "The Pose in Portraiture," an audacious adventure and the first attempt to teach posing in a book. We had to print 8 editions to fill the demand. The idea behind *The P-M* was praised by the press from "Camera Craft," San Francisco, all around the world to Tokyo, Japan. We bought a huge blank book, such as druggists use for prescription storage, labeled it "The Glory Book," and filled it with press comment and letters of praise for *P-M*. And the books sold and sold. Of No. 12 "Retouching Negatives" we had to print 15 editions—almost 50,000 copies. Most issues of *P-M* (up to 175) when we stopped reprints, owing to War costs and difficulties, ran through 3 to 6 or 7 editions.

By this time—the end of the first year's work—the world was so thoroughly "sold" on *The Photo-Miniature*, that we began to hear from many who offered to write the monographs for my helping, fearful that we might stop publication for lack of subjects or material.

Then followed a long line of delightful and useful little books, written by the workers themselves out of their experience and lively enthusiasm. McFarland wrote on "Photographing Flowers and Trees," Yellott on "Street Photography," Bolas on "Chemical Notions," Firmin on "Seashore Photography," Wallace on "Color Photography," George Brown on a dozen subjects, Hall on "Kallitype," Horsley Hinton on "Combination and Pictorial Printing," Henry Poore on "Figure Composition," D'Arcy Power on "Pinhole Photography," Mortimer on "Marine and Surf Work," Sadakichi Hartmann on the art side, and many other outstanding workers and writers, among whom I may specially mention Vero Driffield and Dr. Mees, sent me of their best to share with the readers of the *P-M*. "Them was the days." My dream had come true. I was putting into the hands of the camera worker a pocket library of photographic reference which answered his every question and helped him beyond his knowing.

There were many surprises as the work progressed. For instance, the "high brow" numbers, such as No. 56, "The Hurter and Driffield System: being an account of their Photo-Chemical Investigations and Method of Speed Determination"; No. 153 "Optical Notions for Photographers," and No. 179, "Photographic Emulsions," were as widely popular and sold as well as the everyday subjects, as hand camera work, lenses, etc. On the other hand, that wholly delightful little book on the history or beginnings of photography, No. 60, "Who Discovered Photography," simply didn't go at all, and we still have a few copies of the edition of 5500 printed in 1904. Evidently the photographer does not bother his head as to who started it.

Then there were some who objected to "the close packing of so many bald-headed facts into a page" which I had fondly imagined was

one of the best features of the magazine. They wanted "a page or two of "piffle" such as the other journals gave in every issue." There was also a man who returned No. 176, "The Significance of Design in Picture Making in Photography," by John W. Gillies, and demanded his money back on the score that he did not get a single idea out of the book. We sent him his "money back," with the word that there was an idea in the title on the front cover well worth a dollar to any man who wanted to make pictures and not just photographs, without going to the pages inside. He saw the idea and sent us a dollar to rebuy the number. A good sport, certainly.

Another surprise has been the persistence with which so many have insisted on getting old and out-of-print numbers, regardless of the price they had to pay. As a result, used or "second-hand" copies of most of the numbers in the Series are, like gold pieces and U. S. bonds, worth their face value or sell at a premium. The record along this line was the payment of \$5 for a copy of No. 179, but copies of No. 56 have long sold at \$3 a piece. This resale demand is international. We have bought copies in Osaka, Japan and sent them, a few weeks later to Java and Bombay.

How do I account for the success of The Photo-Miniature? Perhaps it is based on three simple rules I have followed in its making all these years:

1. Nothing goes in the P-M which I myself do not understand.
2. If it is a process or formula, it must work. If it is an idea it must be reasonable and thoroughly sound. If data, it must be accurate.
3. I will not publish a number until and unless its information is really worth publishing, and has a definite interest or value.

Judged by these same rules the story here hurriedly typed would have no chance of being published in the P-M. Do with it, therefore, what you will. In my mind The Photo-Miniature has the quality of an adventure, of which the end has yet to be seen. First, last and all the time it has been and is a service, of which the reward has been and is in the doing, and in the splendid fellowship with men like yourself which it has given me."

And now you shall meet John Tennant. A little man, modest (as I have said) quiet spoken, gentle, whimsical at times, and wistful. If he has not written verse or sung songs, I'll wager they are at the bottom of an old trunk somewhere. At any rate, they have incubated in his soul. An Englishman, if you please, of the best sort. A great compliment without another word. He has been in these United States long enough to have seen several generations evolve from foreigners to Americans yet has himself retained so much of the Englishman that one may glimpse in him some of the stately courtesy, much of the kindly gentility that marked Washington's period, and not a little of the humor one finds only in a Britisher. He does not shine, he beams. There is no glitter to his wit, no sharpness, no incisive points. He is benignant.

# Aerial Photographs—How They Are Made and What They Are Used For

By Staff Sergeant John P. O'Callaghan

15th Photo Section, Army Air Service

Illustrated with Official Photographs by Army Air Service



Portrait by Coleman, Oakland

## Cameras

After years of experimenting with a great number of cameras the army air service has adopted the three mentioned below.

The K-3. This is the most useful all-round instrument. It is built of aluminum and weighs 43 pounds without the magazine (fourteen pounds). It consists of a cone with a Zeiss Tessar lens of twelve-inch focal length working at f.4.5 and a between-the-lens shutter with speeds of 1-50, 1-100 and 1-150 seconds, a body containing the mechanism and the magazine is attached and holds a roll of film. The film is 9½ inches wide and 75 feet long: it will make from 110 to 115 negatives, each seven by nine inches. The camera may be hand-held or placed in a mount for oblique work, or suspended in

a gimbal mount for vertical (mapping) work. It may be operated by hand or automatically by means of an intervalometer which trips the shutter at predetermined intervals and also winds the film into position for a new exposure. Power is furnished by a twelve-volt storage battery. At the moment of exposure the film is held against a piece of optically flat plate glass by means of a pressure plate. This insures that the film is flat and in the focal plane.

The K-4. This is very similar to the K-3, but the lens is of twenty-inch focal length and is used at higher altitudes or when a larger image is desired.

The K-6. This, I believe, is the only instrument now in general use in the Army Air Service with a focal plane shutter. It is used for oblique views. It may be hand-held or used on a mount. It has two handles, direct view finder and a trigger shutter release. Its focal length is twenty inches and shutter speeds up to 1-300 second.

The magazine is interchangeable on all three of these cameras.



## CAMERA CRAFT

For making vertical views (mapping) the camera is suspended in a gimbal mount and the picture made through an aperture in the floor of the photographer's cockpit. Oblique views are made over the side of the ship, the objective being centered in a direct view finder mounted on the camera. Vertical views are made at rather high altitudes, 7,000 feet or higher, because air conditions are more stable than when close to the ground. Of course, there are occasions when it may be necessary to make the pictures at lower altitudes. Oblique pictures may be made at any height, depending on the focal length, the size of the image desired and the character of the subject. Certain cities will not allow a plane to be flown below a fixed altitude.

A further refinement in the field of aerial camera construction and design is the T-1 camera. This instrument was designed by Major Bagley and perfected by the Army Air Service. It is intended for use in making photographic maps at scales of 1-10,000 or smaller. It is of the tri-lens type: the center lens points directly down while the other two are set at an angle of 35 degrees. This arrangement affords a total angular scope of about 120 degrees. The lenses are perfectly matched in each camera. The center lens has a focal length of about 61½ inches, while the side lenses are about 71½-inch focal length. This camera takes a roll of film six inches wide and three hundred eighty feet long (6" x 380') and makes about 190 exposures. This would cover a terrain 9 miles wide and 190 miles long at an altitude of 15,000 feet. It is found most useful for mapping very large areas and where expense is a prime consideration. A later improvement is the T-2, which is the same as the above but to which a fourth chamber and lens have been added. This last I believe is still in the experimental stage and has not been adopted for general use.

At altitudes above 3,000 feet the appearance of the earth tends to be flat, and the greater the altitude, the flatter the earth will appear. So flat-looking negatives and poor prints would result unless appropriate filters were used.



ROUND THE WORLD FLIERS AND  
THEIR ESCORTS



HOTEL DEL CORONADO AND  
CORONADO BEACH

Some examples of routine aerial photography by the Army Photographic Section. An everyday job.

## CAMERA CRAFT

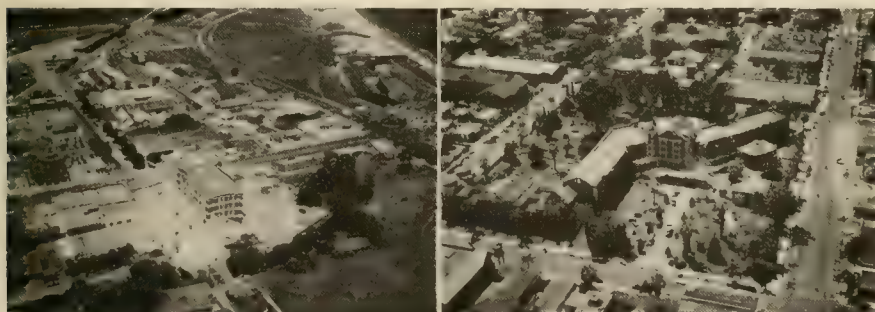
The Filters, Aero No. 1 and Aero No. 2, were designed to cut light haze and with hypersensitized panchromatic film, can be used even under poor light conditions. The Minus Blue filter is deeper and is much to be preferred when there is heavy haze, and particularly over water and for oblique work, where the far distance is shrouded in purple haze. The Wratten filters, K-1, K-2 and K-3 are used when a better color correction is required.

It may seem strange that the use of a  $4\frac{1}{2}$ -times or a 6-times filter is possible in a plane traveling at 100 miles per hour or more. But at the distance at which the exposures are made (upwards of a mile) the shutter-speed required to stop motion is not great. With a 12-inch lens, 1-50 second will stop motion at an altitude of 3,600 feet, and with a 20-inch lens, 1-50 second is fast enough if the altitude is 6,000 feet or more, assuming a ground speed of 100 miles per hour. This fact, with the speed of the lens (f 4.5 or f 5.) and the rapid emulsion, gives the photographer considerable latitude in the choice of filters. But the deepest filter that the light will permit should (in most cases) be used. We have not yet arrived at the point where filters will cut black smoke or clouds, and we will assume that we are working under fairly decent weather conditions.

To get an idea of the possibilities of the aerial photograph, examine Captain Stevens' picture of Dayton taken at a height of more than six miles at a temperature of 52 degrees below zero. Nineteen square miles on a single negative and all the detail that the most critical could desire. Then look at Lieut. Goddard's Flashlight picture; the first ever made at night from the air.

### Mapping and Mosaics

Mapping. Of all departments of aerial photography, the making of mosaic photographic maps is perhaps the most exacting. I think I can make it clearer to the reader if I ask him to follow a hypothetical flight, on a mission to make a photographic mosaic map:



SANTA BARBARA AFTER THE EARTHQUAKE

These views were made on the day of the disaster. The Army planes were detailed to this in aid of the local authorities in re-establishing facilities and mitigating hardships.

## CAMERA CRAFT



Type T1, Trilens, between lens shutter, synchronized. Lenses matched. Focal length, center lens  $6\frac{1}{2}$  inches, diagonal lenses  $8\frac{1}{2}$  inches. At right is shown the round hole through which hand is thrust to thread film. The pressure plates which keep film in focal-plane contact are in the black rectangles. One of them is shown removed.

Repeated from June Issue

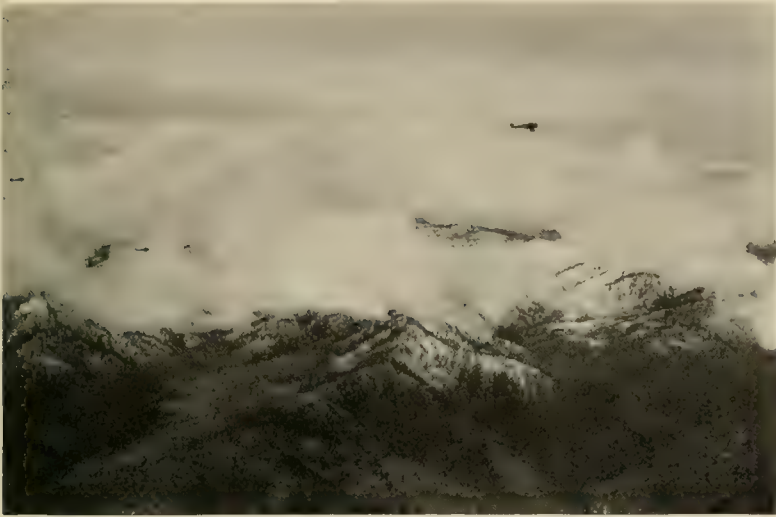
The first necessary step is to secure a map, preferably of large scale; or better still a ground survey of the terrain to be photographed. On the map lines of flight are marked, allowing for an overlap of about 60%. The desired scale is determined and the interval between exposures calculated. The camera is placed in the ship which is flown to the point where the first exposure is to be made. It is essential that the pilot be able to fly a fairly straight course along predetermined lines and be able to maintain a uniform altitude. We are fortunate in the Air Service in having splendid pilots who also have excellent camera sense.

Arriving at the starting point and having reached the proper altitude, the photographer signals the pilot that he is ready. The pilot then flies his ship back and forth along the lines of flight indicated on his map. The photographer has set his intervalometer mechanism or he trips his shutter by hand at the correct intervals until all of the terrain has been photographed. If, for any reason, an exposure is missed, the photographer will note the relative position and, before returning to the home field or base, will notify the pilot so that the ship may be flown over the point missed and a negative made.

On returning to the field and landing, the camera is removed from the ship and the magazine taken to the dark-room. There the film is removed and wound within a Kodaloid apron on a reel on the same principle as the Kodak film tank. The film, in the reel, is placed in the developing tank and allowed to remain for the required time. It is then removed, rinsed, fixed, washed and placed on a drying reel. The surplus water is wiped off and the back of the film is cleaned. By means of a small motor the reel is revolved and if possible a draft is created by means of an oscillating fan or otherwise to promote the rapid and even drying of the film.



## CAMERA CRAFT



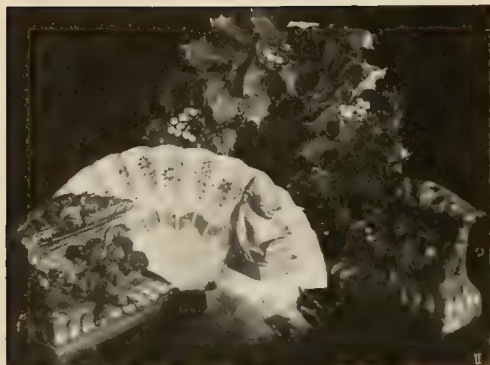
### THROUGH THE CLOUDS

An incident common to Cross Country Flights. The high Sierras, notwithstanding their height, offer no obstacles to the intrepid Army Fliers. Dressed according to regulation to resist low temperatures, moisture, and strong winds, they penetrate or mount over clouds. Constant long distance flights are developing instincts and powers of resistance of inestimable value to the nation.

When the film is dry it is wound on a spool and the individual negatives inspected and numbered serially. The film is then ready for printing. The negatives are passed through the printer without being separated. The printing process is in no way different from commercial printing except that care is taken to match the prints as nearly as possible as to tone or color, so that the completed mosaic will be of uniform tone throughout. When dry, a number of different prints are taken and known points measured. From these measurements the average scale of the map may be gauged.

A templet is then cut out of a piece of cleared film or celluloid representing that portion of the map covered by each negative. This templet is placed over the proper position on the map and a pencil is run around the rectangle representing the area covered by each negative. The number of the negative may be written within the rectangle if necessary. This may be called an index map. From this index map may be seen at a glance if any portion of the terrain has been missed, for there will be an unmarked space on the map. In this case the only remedy is to go back over the ground and "pin-point" the spot missed in the previous flight. But if the pilot is careful in sticking to the lines of flight shown on his map and if the photographer is equally careful in allowing sufficient overlap there is not much chance of missing any part of the terrain.

(To be continued)



F. L. L. SCHARLACH

Bits of pattern, decorative fancies and lighter genre convey a feeling of delicacy in small sizes and are better expressed in contact printing. The small camera is so easily manipulated and carried about that it recommends itself for such work.

## Small Cameras Can Make Pictures, Too

By Richard Boda

Illustrated by selections from reproductions picked from here and there.

The first week in May was called National Take a Picture Week and it was meant for you and me and the millions of amateurs who cannot or do not care to indulge in large cameras and elaborate equipments. The Nabobs who fill Salon walls with masterpieces call us Snap-Shooters and that is as good a name as any. The point is that we get as much or more pleasure from our modest efforts as the adepts, we buy the materials and enrich the drug store photo departments, and we are the backbone of the industry.



FROM AN OLD PRINT

MAKER NOT KNOWN

## CAMERA CRAFT



W. H. WINCHESTER

Perhaps one of the charms of these small pictures is that of relief from the hazy outlines so generally considered essential to pictorialism in these days.

W. H. Winchester worked at a time when Glossy prints and minute detail were the prime measurement of good photography and a bald sky did not offend.

His composition is good and the pattern is as acceptable today as ever.

The lower picture is worthy of a modern Salon and with a little fuzzing-up and control might pass a jury anywhere.

Both of these prints take us back over a quarter century when the small camera was an exception. The photographer of those days carried a box about the size of a small trunk and some forty pounds of equipment.

MAKER NOT  
KNOWN

FROM AN  
OLD PRINT





## CAMERA CRAFT



ELMER HARROLD

Elmer Harrold is a photographer of wide experience. He is best known as the inventor of the Light Meter which bears his name. He works almost exclusively with a  $2\frac{3}{4} \times 3\frac{1}{4}$  camera and has produced some miniature gems. His article in this magazine will be remembered as exploiting a particularly nice way of keeping prints.

As a constant reader of Camera Craft for many years I have seen pictures printed on its pages by masters from London to Timbuctoo, including New York, Pittsburgh, and certain other super-cities. They have pleased me and no doubt have taught me a great deal. Just what they have taught me I cannot say, offhand, but they have discouraged me at times and made me feel that my truthful, careful prints are only photographs. Yet, I am not a mere novice, at that. During many years of activity as an amateur photographer I have changed cameras on an average of once every two years, sometimes oftener, and so passed through all the stages of enthusiasm and sizes from bulky view cameras, reflecting types, and roll-film instruments of about every make and style. My last love is the smallest of them all—the tiny  $1\frac{3}{4}$  by  $2\frac{3}{8}$  Vest Pocket, equipped with a focal plane shutter and an f 3 lens.

## CAMERA CRAFT



### TWO GEMS IN THE CHARACTERISTIC STYLE OF NANCY FORD CONES

Nancy Ford Cones is a name to conjure with. She has won several Eastman prizes and is an artist, heart and soul. Working, for the most part, in gum she enlarges from small negatives to make the required larger negative but for the charm these little pictures show they might as well have been allowed to stay small. There is a charm to the diminutive that makes for intimacy.

Working with so small a camera it was forced on me to focus more sharply than ever and my fault of accuracy, neatness, and precision became a virtue. I began to look about me to find what others were doing with equally small instruments and discovered that hundreds of Snap Shooters who made no pretense at pictorialism, and in fact should have been frightened to be called talented in that direction, were making real pictures. Of course I had to resort to enlarging to get prints acceptable to the elite but to my own taste and the taste of many friends the tiny contact prints had an inherent beauty that exists in little, carefully made things.

The advantages of a small camera are many. Lightness, ability to carry in the pocket and so have it always with one, great depth of focus in the short focus lens covering only a small image, the opportunity for using without attracting attention thus getting unposed, natural pictures of people and incidents, and lastly the cheapness of the negative material.

## CAMERA CRAFT



### A Bijou by C. W. Smith

Is there anything save dominating bulk that this little scene could get from a print enlarged to ten or twenty diameters?

Passing the advisability of trimming a half inch from the bottom and a quarter inch from the left side, it is a real picture and one that breeds dreams.

Moreover, like all the others shown, it is just such as you can make.

When planning for enlargements it is essential that cleanliness in every part be scrupulously maintained. A grain of dust settling on the plate or film is a small matter in the contact print but thrown up ten or more diameters it gives a blot of white on the picture that is trouble aplenty and to spare. Also one must develop for the purpose to which the negative is to be applied and that means a clean, clear working developer working rather soft and giving thinner deposits that contact printing calls for. I prefer good old friend Pyro in proper dilution. The tank method gives just what is needed.

(To be continued in the August Issue)





# Hobby Insurance

By Lewis F. Hile

Illustrated by the Author

This is not a new line of insurance. It is as old as the hills, I believe, and quite as commonplace. No agent will care to tell you about it as you must be your own agent. The class and the amount of insurance is left wholly free at your design and desire.

Art possesses lure, lure possesses man, man possesses photography (his hobby). But it takes money, real money to pay stock house bills. I know for I have had them.

Have you ever sat at your desk with the stock house catalogue before you, with your eyes staring blankly into the picture? You ask yourself, "How can I do it? I just about have to have that larger camera, more trays, and the condensers for my enlarger, too." Your wife's softly spoken words come echoing back into your brain—"Dear, we must get that new living room rug this month. It's been put off now until I am just ashamed of the old threadbare thing and Bobby and Nell break so many dishes I just don't know what we are going to do." There you are. Right up against it. And so, as Dr. Frank Crane has said, "When you are up against it—stalled—why, the first thing to do is to go around." I started to go around—around to sell my prints.

At that time I had a 1A Graflex, making pictures  $2\frac{1}{2} \times 4\frac{1}{2}$  on roll film only. And about half the time I had to make them on my ear and one leg. This camera had no revolving back.  $2\frac{1}{2} \times 4\frac{1}{4}$  printed on post cards made a fairly saleable card, but did not fully satisfy all concerned. I had to have a larger camera and the ear and one leg stunt was getting tiresome. I had long ago figured out just what I wanted, a  $3\frac{1}{4} \times 4\frac{1}{4}$  R. B. Telescopic Graflex with  $8\frac{1}{2}$  inch F/4.5. lens, including a roll holder and film pack adapter and plate holders. I could not bring myself to think of using anything but the reflecting type of camera. I know thousands of post cards are made with 3A Kodaks and Ansco's, etc. I was also advised to buy this type of camera for post card work. Well, once you have become accustomed to using the Reflecting Focal Plane Camera, it is a small matter to readjust your faculties and comply with the other method.



LEWIS F. HILE

## CAMERA CRAFT

Why did I choose the  $3\frac{1}{4} \times 4\frac{1}{4}$  Graflex? The Reversible Back meant no more standing on my ear and this is a perilous and nervy job, when you are on the brink of a precipice or standing on slippery river boulders.

The 4.5 lens meant better pictures on the deep dark canyons. I could use plates, roll films or film packs, each have a special quality all of their own. The twelve-inch bellows with  $8\frac{1}{2}$ -inch lens meant  $\frac{2}{3}$  and  $\frac{3}{4}$  actual size in wild flower pictures (an excellent post card subject). With the roll film I can get the full size print, which is not possible with the film pack or plates. In this way I found the size could be very well used for post card work by masking off the sides. A  $3\frac{1}{4} \times 4\frac{1}{4}$  is also of pictorial proportions. What better all-round camera can one find not weighing over 12 pounds?

All this meant an investment of about \$250.00 How much could I get for the old 1A? It was old in model, a Chicago house offered \$30, I had paid \$65 for it only a year ago. I could not stand that. I dickered around until I found a real buyer and got back my \$65. Tickled, well, I'll say so! Now I had no camera and where was I to find the difference between \$65 and \$250 in dollars. Rugs! Dishes!

So there at the desk I sat, staring into the future, listening to silent voices.

I think there is only one way in which I can explain how I got over and around this point and that is to tell the truth of it. A married man—we are all married to either or both—a hobby, of course. A married man finds himself in love with his hobby. In the mellow glow of the dark room red and yellow moon, he has figured in a secret romance, his heart thumps hard, his head's in a whirl. The great desire of the heart to possess and the craving of the mind to achieve are the powers of evolution. And so it is just like one other time that you were in love and going to get married. The world could not stop you. Instead of Cupid getting the blame it's old God Pyro this time. He has whispered in another ear. Fear and doubt have fled, joy and courage abide. Pyro is the God of photo hobbies and endower of joy and confidence to the weary and bewildered and here is what he whispered, "I am Pyro, the only photo God, fear not to read your heart for I now dwell there within; with me you cannot fail for, lo, Pyro is still the best."

Well, the living room did not see any new rug that month or the next. No new dishes graced the pantry shelves. But a new Graflex came to our house,  $3\frac{1}{4} \times 4\frac{1}{4}$  R. B. F.4.5 Tessar, roll holder, case and bill. It all had a real family reception. Bobby piped up, "Gee, Dad, it's bigger'n my bird house, ain't it?" and "Is it a camera, Daddy?" from little Nell. In the excitement, the wife's eye read some of the details on that stock house bill. It was her turn next, anyway, so looking at the new box she said: "Has Pyro got anything to do with this?"

"Why, yes," I said gently, "I can use plates with this camera and Pyro is still the best for plates."

## CAMERA CRAFT

Well, you can imagine what I said and all of that. The rugs and dishes came another time and we still lived happily ever after.

Now I was ready. I started out to photograph the country. That was about a water and power construction camp, which included the making ready for a 312-foot dam in the Hetch Hetchy Valley, California. I spent about a day in each camp, shooting views and parts of the work and camp that would interest the camp people and their friends. I was having the time of my life with this new big outfit. I tell you I was stepping fast and talking loud. I shot about 90 exposures—15 rolls. The developing was a task and what was worse, the looming up of errors and the absence of definite detail coming to view as old Pyro worked, stumped me. For the life of me, I could not understand the whys and wherefores of fuzzy negatives. I knew I had the focus correct in the ground glass. Out of the ninety negatives fifty survived to be titled and numbered. I made a test of the camera a few days later and only one out of five was fuzzy and it had received a tenth of a second exposure. I sat gazing at the thing, racking my brains for some solution. I had made dozens of good sharp negatives holding the 1A and giving a tenth of a second, and never gave the matter a thought. When I began using a lens of twice the focal length as the one in the 1A, Daddy became the owner and user of a tripod.

Thus I launched my big go-around idea. Post card sales I could get ought to insure the safe keeping of my hobby. This meant extra work and good work done with care. I called it work only as an expression; to do it was pleasure. Each day was a chapter of romance. I never enjoyed my time better and every spare hour found me at it.

On my trip to photograph the camp I took with me a sample of the best cards I had made with the old 1A. They included views of one camp, mountain, river, railroad and snow scenes. I selected only what I thought would interest the camp people. I was curious to know if I had the right idea as to what they liked and would buy. I showed the sample wherever I thought lurked a possible order, in the usual manner and without any direct selling talk. The orders secured in every camp were surprising. The proceeds paid my seven days' expenses, including the fifteen rolls of film. All this was a delightful encouragement. That stock house bill had begun to look small already and good old Pyro had gathered about him another disciple.

There is one thing I shall always associate with post cards—a tripod. There are no two ways about it; the card that sells is one of definite detail throughout. It wants to have plenty of snap; not too contrasty or glaring, but more so than the usual run of lithographed cards. To accomplish this a tripod is necessary. A smaller aperture must be used and time exposure given. And do not forget to consider just what plate or film is best suited to the scene, including filters and panchromatic plates.

Soft paper effects are not wasted on post cards. A clear, sharp view with good depth, telling most of its story at a glance, with your three or



## CAMERA CRAFT



LEWIS F. HILE

four word imprint title will start the almighty dollar off his perch. I prefer glossy cards for this work. It is not necessary to burnish them, as their natural gloss is quite high. However, cleaning them with wood alcohol and a tuft of cotton gives a very pleasing velvety touch.

In making exposures for post cards all will depend upon yourself and your judgment and experience, past and coming. It doesn't make much difference what line you choose. The amount of local interest your cards will command is what sells them. Next to that comes clear judgment and detail. Add a "Nose for local interest," that will tell what not to photograph and how to photograph what is wanted. The tripod is not to be left at home. It is better you forget your exposure meter. In this class of work a faster shutter speed than  $1/25$ th is seldom used. Ninety percent of my negatives were exposed  $1/10$ th to 1 second. Usually  $1/10$ th at f-16 or f-11 get all that is desired. And when I wish to give more than  $1/10$ th (which is the lowest that a focal plane shutter gives) I use a dark slide, placing it over the front of the lens and using it as the old-time lens-cap was used. In this way there is no shake or jolt of the camera, which the focal plane shutters cause in its stopping and starting.

The latter apparatus sometimes gives a double lined image. Measuring exposure in this manner is a matter of practice. In them I could never place my confidence.

(To be continued)





### Amateur Motion Picture Plays

The first few months of ownership generally finds the novice taking people as they happen along, street scenes, the members of the family in various natural and unnatural pursuits of life and happiness, and the dog and cat in cute poses. Long before the subjects cloy the photographer will find he has invested quite a few hundred dollars in "footage" and is overstocked with people walking, street scenes, members of families, and pet animals in cute poses. At the end of a year even ocean waves and waterfalls will have to show some special speed to encourage the expenditure of film.

Now has arrived the all auspicious moment to begin enjoying your Motion Picture outfit. Now you are ready to really start using it toward getting out of it some real, creative enjoyment. You want to stage a play.

Of course you will want it to be a very spectacular, gorgeous, pageantlike production: Rich in plot, full of startling effects, and variegated by such lighter touches as a bevy of bathing girls, fairies dancing on air, and the appearance and disappearance of a demon in a flash of flame. Perish the thought. Away with the idea.

Begin simply. Take things easy. There is a charm in the plain home story and it is easier to film. The nice girls you know are not posing in bebies in bathing suits for amateur motion picture impressarios. The discreet boys are not bobbing up and down in flames for effect. It isn't being done in the circles in which you and I move.

But you can produce a moderately long, moderately sequential, coherent, interesting, pretty play made of the things that are going on about you and with the people you know. A nice family romance with its wholesome boy and girl love scene, its affecting parting, its comedy episodes, and all that sort of thing.

In choosing suitable subjects aim at simplicity. That is the term to keep in mind: Simplicity. And add to it Sincerity. Keep the cast down to three or four characters. They will keep you busy. If you must please the seven or eight of your own family and as many more outside friends produce several plays and use them in bunches of three or four. The final results will please them better and give you something worth the cost and time.

If you want to cultivate your faculties and make the most of an opportunity write your own scenario. It stimulates the little old gray matter and begets an ability that may be valuable some day. Besides it is lots of fun. Just think, making up your own plays for your friends, right out of your own head. Isn't it great? The best thing about it is you can do it if you try. Bethink you, no elaborate knowledge of English required, not even an ability to sling good grammar. You just jot down action, sequences, plots. I am told that some of the professional scenario writers have not had time to learn to read or write and construct plays by cutting pictures out of illustrated magazines which they paste on long strips to establish continuity. The stenographer translates these pictures into language and the director, if he isn't too busy, yells the action through a megaphone. If the director is otherwise engaged the Camera Man puts the production through and then it is a feature picture.

You will have none of these difficulties and need not even wear puttees or a megaphone. Write your own little story, keep in mind whom you shall ask to enact it, and fit the action to the person. Then get your personnel together and tell them what it is about, what you expect them to do, and how to do it. Rehearse bit by bit and shape the entirety before you even put the camera up. Then go through with

## CAMERA CRAFT

it and run your machine without any film which will correspond to a dress rehearsal. You are now ready to choose locations. These being determined study the hours when the light is right on each of these spots, rehearse under the precise circumstance and conditions you expect to film, and finally shoot.

Any subject, and action, and plot, any story that deals with love and hate, joy and sorrow, pleasure and grief, happiness and pathos, whether it be in the past and old-fashioned, in the present and very up-to-date, or in the future and imaginative will interest your spectators. If you can get a smile or a tear, a thrill, you have done something.

When in doubt on any point recall that word Simplicity. Do not involve the plot, just let events follow one another and resort very little to cut backs and such devices.

Keep before your actors that they have only facial expressions and actions to get across with emotions and meanings. They must make every intention plain but not objectionably obvious. If subtlety must be put aside so, too, must the audience not have their intelligence insulted by action that seems like talking in words of one syllable.

To help the performer in getting and maintaining a mood and so getting the expression it might be well to have the important parts of the action set to words and to make real dialogue help carry the scene. Music, even a piano, playing appropriate selections has been found a great aid.

Should it be found impossible to invent the play out of whole cloth, then a story from a book will serve. This, too, is fine practice and it will be found that skill is necessary to bring an entire volume down to a ten minute or at most quarter-hour play. Begin by selecting the high spots, the main and essential incidents and string them together by piecing in such little contexts as will carry the story. Where gaps insist on marring the continuity these may be filled with a caption thrown on the screen.

Make the first attempt complete in one reel. Later you may carry on to several

reels and then you will learn the need of "Cutting" which means eliminating the non essentials. By all means keep before you the photographic possibilities of the story. Do not jump from place to place, do not call for too many interiors, and do not move your locations over too large a portion of the face of the earth. The task of stringing together becomes proportionately harder as the elements become more diverse.

Study the best examples of professional motion pictures and note the effects and properties used and how disposed about the scene. As far as possible work to produce a series of pictures that shall be perfect in themselves. If every scene be well composed and every character in it artistically placed you will be conveying a sense of inspiration more subtly than either action or plot could carry.

(To be continued)

### Cine Suggestions

By H. Syril Dusenbery

A piece of white card-board or a piece of bristol board obtainable at any paper supply house or art store makes a dandy screen on which to project your Cine pictures. The large full size sheet of smooth bristol board used by artists for pen and ink work is probably the best of these.

When making titles do not try to crowd too many words on at one time. Better divide it up into two or three scenes if necessary and make each one a complete paragraph if possible. Avoid also titles worded like a telegram. Try to find a happy medium between these extremes.

The so called "Close-up" is the most interesting part of a film. Don't be afraid to use them freely. Most beginners want to see the full length of their subjects in the view finder with the result that when the finished picture is projected, the face is so small on the screen that its detail is lost. Your friends are most interested in their faces, not their shoes. If your camera is a focusing model, be sure and focus accurately—measure the distance with a tape line—and you will find the improved results well worth while.





## Yesterday

The only part of all eternity that we can call our own is now, today. Tomorrow does not exist for us till it has become today—it may never come. And yesterday is as far beyond recall as if ages had intervened. Yesterday means little to youth for the young live in anticipation. The pictures they take with their cameras, the thoughts they have, the deeds they do are projections into time to come. But we elders hang precariously to this plane, by the grace of God and the indulgence of man, resigned to melt into the sunset and merge into the darkness of its setting. Yesterday means memory. The pictures we took in our younger days are dear to us in a pitiful way. We look them over and cling to the dearest periods, the beloved ones we knew when the bloom was on our roses and the pollen rich upon the bloom.

When I hear one say "I am getting too old for the camera," it comes to me that old age owes much, needs much from the magic box with its potent glass eye. Not only for what it has retained for us of the past but for what it can still do to enliven the present.

With my camera I strive to give my friends and my dear ones some of the things that are precious and beautiful now and so to make today a living memory when it shall have become tomorrow.

The summer sun is shining,  
The grass is green today;  
The birds are singing  
In their winging;  
The butterflies at play.  
Miss not the chance for playing.  
You're young while you can play.  
The rose is glowing,  
The breeze is blowing.  
Make pictures while you may.  
Go gayly forth essaying,  
And travel as you pray  
That you may hear the calling  
Of every petal falling,  
Yourself to yesterday.



THE LAND WHERE THE RAINBOW ENDS

Where the rail fence meanders across the fields  
The lizards lurk in the shade it yields.

## CAMERA CRAFT

And that camera has led me no less into beautiful spots than into beautiful regions of thought. The striving to express these may be as futile as my attempts at picturing them—but!

### The Land Where the Rainbow Ends

The meadows are brown and the sun is hot  
And the day is prose by the pasture lot.

Where the rail fence meanders across the fields  
The lizards lurk in the shade it yields.

By the thistles sting, by the green brakes frond  
I conjure you poetry just beyond.

For the venturesome souls faring over the scene,  
From the brown of the open to cooler green.

By the trail o'er the hill where the landscape bends  
In a dip to the land where the Rainbow ends.

Time was I wended my way by the hill:  
I'm hunting the land of the Rainbow still.

The heart of me longs, but the tired feet wend  
To a hazier land of another end.

This will seem to be a month of prosody. I feel the Pegasus is being overdriven and the reader's indulgence taxed but I might as well be shot for a goose as for a gander. So while we are on the tune of youth and its antonym, here is another:

### Youth Speaks

The perfumed air, the summer days are mine:  
Mine to enjoy, at will, while still they last;  
But I may not command the sun to shine,  
Nor can bring back the season that is past.

The sentiments that animate my youth  
Are mine to nurse and cherish while I may,  
For all the wisdom of old age, forsooth,  
Cannot bring back one joy of yesterday.





FIRST AWARD  
SILVER MEDAL

T. K. TSUKANE  
San Francisco, California

#### The July Competition

The number of prints is growing larger and by the winter season we shall be ready to announce the Advanced Amateur and the Regular Amateur classification, with medals and prizes for both classes. The

Advanced contributors shall be asked to send a coupon clipped from the latest copy of Camera Craft and, if they desire prints returned, to send postage to cover.

The judges picked for first this month a picture which will appeal to many and

## CAMERA CRAFT



Second Award, Dr. J. B. Ochsner; Third Award, John Skara; Fourth Award, Dr. K. Koike; Fifth Award, C. W. Glassey.

which gratified us, personally, as going to a friend who is ambitious and persevering. The second is as exquisite a bit of high key work as we have seen for some time. Dr. Ochsner like Doctors Pardoe and Thorek, is not easily discouraged and certainly not disgruntled. It is of such stuff that real pictorial winners are made. John Skara's contribution is rather reminiscent of a picture we remember by Ruszicka, and another of Pardoe's, but depots are common property and each sees the thing

his own way. Needless to state the obvious, Skara has caught the atmosphere though he has not told the story as the former mentioned artists.

Dr. Koike prints in a low key, as a rule, and we wonder if this affects the judges somewhat as a depressant. Certainly the print is worthy of high encomiums. Charles W. Glassey, if we remember rightly, wins his first prize and many a professional might study the lighting and modelling of this simple, honest portraiture.

## CAMERA CRAFT

### CONTRIBUTORS FOR JULY

R. O. Aultman  
L. Avila  
P. Baker  
R. A. Barber  
Mrs. A. Biddell  
A. S. Brymesser  
M. Carpenter  
W. Cassen  
R. Colby  
La Vell Cooley  
Miss C. Craig  
D. Danzero  
Vincent Dolfi  
P. J. Dutton  
A. N. Edmiston, Jr.  
W. Edwardes  
L. E. Fetty  
E. K. Foreman  
C. W. Glassey  
George W. Gould  
F. G. Greissinger  
Ewald Haase  
Miss Hazel M. Hansen  
O. Holmes  
H. Katz  
H. Kira  
Dr. K. Koike

J. Loughran  
C. G. Lundin  
Miss Marie MacKeagan  
R. A. Metz  
J. F. Moore  
Miss Mary Horgan  
J. P. Nunan  
M. A. Obremski  
Dr. B. J. Ochsner  
A. J. Pandian  
Charles A. Pease  
Léonard Purin  
L. Rainford  
A. P. Richard  
R. Risley  
F. L. Rogers  
Jules Saunders  
Macias Sauza  
John Skara  
K. Shimizu  
Ruth C. Stewart  
Dr. Max Thorek  
N. G. Thorne  
E. P. Trevors  
T. K. Tsukane  
T. M. Waumsley



### Association News

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MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.

#### A Letter From President Brakebill

In thinking through the problems and planning for the proper functioning of the P. A. of A., you come to many avenues of possible development and angles of viewpoint. Principles are fundamental, but education and environment govern our mental attitude toward the application of principles to the profession to which we have committed ourselves.

Our opportunity for service is not easily measured and in consequence, sufficient importance is not attached to the profession.

In visiting the amalgamated associa-

tions I have been greatly impressed with the seriousness with which things vital to our interests have been considered. The Southeastern Association, with its carefully selected and well-balanced program, was listened to and viewed with rapt attention throughout. The Round Table discussion following the general program was a feature that attracted the interest of those who were present, as evidenced by the eagerness with which they assembled and the close attention given to the discussion. While this convention was not as largely attended as hoped for, yet the officers deserve great credit for putting



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on a most succesful convention.

Within a few weeks I attended the Middle Atlantic States Convention at Washington. The territory covered by this asociation is very rich from the standpoint of experienced and capable photographers. This convention impressed me very greatly from the standpoint of the program presented which was one that would do credit to a national organization. You have read more or less the details of this program. One of the unusual things about this convention was the offer of the \$500.00 in gold prize for the best photograph submitted. This prize was given to a foreign exhibit and to one photograph. This prize should have elicited more good photographs for competition. I have been informed that the idea of this prize originated because of the assertion of one man in a party of serious workers, to the effect that the average photographic portrait is of lower quality today than ten years ago because of commercialism. The exhibit was representative and indicated many thoughtful and capable workmen and also worth careful consideration.

All plans for the coming convention in Chicago are being gradually brought into shape and we are greatly gratified at the general prospects for a meeting which we believe worth any man's attendance. We expect to give you more details of the general program within a very short time.

In selecting those to appear on the program it is impossible to have all the good talent in one year and one must of necessity eliminate many of the things you would like to have for lack of time at the convention.

We will offer this program to you with all confidence that you will feel it is worth while, that you cannot afford to miss it, and are willing to pay any reasonable amount to see and hear it.

Very cordially yours,

J. H. Brakebill,

### Good News From Our Secretary

You have been reading right along about the International Convention of the P. A. of A. to be held in Chicago, August 23rd and following days: you know already what a wonderful hall has been engaged

for the Convention itself—the Chicago Coliseum—bigger than any hall the Association has ever had; you have been told how enthusiastic the Chicago photographers are about this Convention and how they are taking hold of all the various features; you have read Charlie Aylett's call for pictures and his intention of having the greatest assembly of portraits ever brought together, but you have heard little of the program itself.

And it is the program that is going to be the deciding factor with you, we know. The Officers and your convention manager believe the program that has been prepared and the speakers who have been engaged will form the greatest feature of any convention you have attended.

Just read this list and then draw your own conclusions.

1. Marcus Adams of London, England, President of the Professional Photographers' Association of Great Britain and Ireland.

2. Colonel Eugene Steichen of New York City, society photographer, photographer for Vanity Fair, Vogue, etc., and painter. His services to this country during the Great War as photographer gained him rank as colonel.

3. William Hollinger of New York City, leader of styles, individualist and great photographer.

4. Walter Scott Shinn, photographer of babies and children exclusively, man of many ideas and a real enthusiast.

5. Miss Virginia Whittaker, not a photographer, but at the business end of a well known studio, a charming young woman who can talk, lead you in song and otherwise fill you full of "pep" and ideas.

6. Frank Moore, of Cleveland and Louis Dworshak who both have made a study of photographing men, and both of whom manage successful money-making studios.

7. Clifford Ruffner of Rochester, who knows advertising for studios inside out.

8. Harry C. Heffner of Detroit, a high-powered believer in winning force of personality and its reaction on sales.

9. William Agler from a small Ohio town but known to many hundreds of photographers for the extraordinary able way

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in which he can tell the small town photographer's troubles and their remedies. Just returned from a trip round the world during which he visited photographers in every country.

10. Homer J. Buckley, one of the country's best posted men on direct advertising.

11. Ben McCutcheon, supervised Liberty Loan campaign for Chicago area will talk on publicity.

Here is a program worth coming any distance to sit in on. Your convention outlay will be the cheapest investment and the most profitable you have ever made. Read the list again and then write in to some one of the many Chicago hotels and reserve your room at once. Folks from week to week we will tell you more about these individually.

There will be the usual reception on Monday night and the banquet on Thursday night will be held at one of Chicago's most famous hotels, The Drake, located on Michigan Blvd. with a wonderful view of the lake. Tuesday night is open to the public and a unique feature is being planned for Wednesday. Of course, there will be the usual luncheon for the ladies on Wednesday.

This is what is prepared for you. You furnish your presence.

### Print Exhibit Chatter

Just Suppose,  
At the P. A. of A.  
Convention in Chicago  
They did display  
The Largest,  
And  
The finest  
Collection of photographs  
Ever exhibited  
At one time  
In the world, say  
Wouldn't you have  
A  
Little thrill in your heart  
If your three prints  
Were a part  
Of  
This achievement?  
So  
If you sign your  
"Promise Card"  
And  
Have your prints go—  
To Chicago  
Not later than August 16th or  
17th  
This will be accomplished  
For the glory  
And honor  
Of  
The American Photographer.



### Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 708 Market Street, San Francisco, California.

#### Our Coming Convention

The trite saying, "Coming events cast their shadows before," was voiced by a genius from a wide and deep experience. The more solid the substance the deeper the shadow and the more important the event the greater the foretaste. Already the photographers in every part of the jurisdiction of the P. I. P. A. are asking one another when they intend leaving for the north. The large eastern manufacturers, jobbers, and dealers are planning

the dates and routing of their exhibits. Zinn says they are taking the space away from him. He has had to pacify the late comers who found the particular space they expected to get already taken by the early birds who ever get the first worms.

But there is some space left and the peculiar arrangement of the floor and the placing of the rostrum is such as to make every booth and desk quite equal in value. A glance at the floor plan will convince of this.

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The entertainment features are going to be unusually good and novel. There will be no dull moments: In fact difficulty is being experienced in figuring how all that is planned shall be crowded into the allotted time. Considering the number of new things on the market and some of the things not yet announced or on sale, the exhibits will be more than ever educational.

Friends will meet friends whom they have no opportunity of seeing except at the once a year conventions. The Bills will greet the Bills and the Hiram's the Hiram's, and all men shall be as of one family. Not to speak of the women, God Bless 'em. The wives, daughters, sisters,

sweethearts, cousins, and aunts, will all be there to see the fun and share in it. Much is being outlined for the ladies.

President Vinson has his shoulder to the wheel and as you know he has broad shoulders and some weight behind his push. The wheel is turning and the wagon moves toward a big success.

Not to speak of Brother Gensler and his indefatigable energy. The membership will show a mighty increase when he gets through and the cause be wonderfully strengthened by his efforts.

The southern contingent are active and indications are there will be a very large representation from south of Tehachipi.



### Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.  
Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
F. W. Barta, Treasurer.....318 W. Washington Blvd., Chicago, Ill.

#### Vice-Presidents

New England States: A. E. Block.....27 Von Hillern St., Dorchester, Mass.  
Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada  
Mid-eastern States: E. H. Brunner.....12329 Superior Ave., Cleveland, Ohio  
Central States: Theo. Zercher.....117 E. 6th St., Topeka, Kans.  
New Jersey—N. Y. C.: J. G. Taylor.....24 E. 23rd St., New York City  
Southwestern States: W. F. Warren.....524 "F" St., San Diego, Calif.  
Southeastern States: A. A. Odom.....Southeastern Life Bldg., Greenville, S. C.  
South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

#### Prepare For Your Convention

November may seem a long way from July but is it? August and September are busy months (or should be, or at any rate we want them to be) and we shall have to keep hopping to establish the old system into its smoothest running order: Then comes October to get ready, to tie the loose strands together, to get the trunk down from the attic or up from the cellar, and there you are—it is November.

Not only a Convention but a convention in Boston. Think of the culture, the traditions, the baked beans, and the Bostonians. The Commons and the Frog Pond where Oliver Wendel Holmes, Lowell and others used to go and snap their vest pocket roll-film cameras. Those were busy days for A. E. Block. Every Monday all the great men of Boston came in with their pockets full of immortal manuscripts and rolls to develop and three of each. Them was the days. Eh!

What! Roll films weren't invented till fifty years later! There you go busting in when no one asked anything and spoiling a perfectly good story.

All right, you will not let me tell this my way, have it your own. This is what Guy has to say. Laugh him off if you can. He knows, and he knows you. Read and digest. Let it sink in and have the proper effect. It's your Convention you know. Make it worthy of yourself.

Every photo finisher deserves a real vacation once each year. Heretofore many of us have been altogether too busy in summer to take a vacation like other regular folks and too poor in winter to get far from the home plate.

But times are, not as they used to be with the majority of Master Photo Finishers, or shouldn't be. You should be able to organize your business in such a way as will allow you and the wife to get away for a week or so now and then. And you should also be able to afford to



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get your nose out of the developer.

Start planning now to make the Boston convention a real vacation for yours truly, just like other business men in your city enjoy through the year. If you are a middle western master finisher plan to go by diverse routing through Pittsburgh for a visit with that progressive bunch of real Master finishers in their modern plants, on over the mountains via Baltimore and Ohio (one of the loveliest bits of eastern mountain scenery which can be seen by rail) to Washington with its many attractions, including another gang of honest-to-goodness Master Photo Finishers—all enthusiastic and plugging along the same lines as you and I, up through Baltimore, Philadelphia, the big finishing plants at Newark and then Manhattan Island—New York City herself. Then on to Boston where they show you the many places where great men are buried as well as some mighty live and congenial Master Photo Finishers. Say, now doesn't that start your pleasure bone itching?

We won't take the time to mention what the convention in itself will mean to you, other than to say that it will be so profitable that it could hardly help but be pleasurable. But on the return (after climbing Bunker Hill for a glimpse of General Warren's sword-old south church, Lexington, Concord, Harvard, Paul Revere, Boston Commons, Tea Party, Johnnie Alves, Ced Chase, Monnison, Horsethief, Block, Atkins, et al), after seeing all those sights you start back via the northern route with Albany, WGY, Rochester, Buffalo, Niagara Falls and all points west. Say don't it kinda make your travel bug stretch itself and start to set aside a corner in your pocket book in which to build a nest egg for this summer to finance what probably will be the trip of your young life? Whattaya say, boys? On to Boston in the fall, so say we all of us!

And now that you've read that, smoke it at leisure. By the time this reaches you President Kidwell will be hopping over the landscape like the gentle Butter-scotch flitting from flower to flower, from Chicago to New York, from Minneapolis to Saint Paul, and further than that. He may kid well but herein he has a serious

purpose. Brunner, whose only vice is his official title, confesses in an open letter (see your Bulletin) that he and Kidwell and Guy are going hopping over the country. And I believe him. These men are your officers and they are on the job. It is up to them to sell the world your convention, but darn it, they shouldn't have to sell your own convention to you.

Bethink you what that gathering will bring. All the new divisions that will be represented. The good work that has been done of which you know little but shall be told. And the old friends you'll meet. All of the old guys will be there: Wildcat Post, Fred B. Fountain, Fred Mayer, Maury Anderson, C. P. Phillips, Big Bill Boyle, all of them and more, and maybe Paul Burgess who for the past year has refused to let his old friends know where he is and why he is there.

If Guy isn't too busy he'll be there too. And so will the manufacturers and dealers. They have a lot of new stuff to spring on you and they know you are the boys that buy. Harry Fell and Paul True, the old school and never improved upon. The Pako aggregation,—you cannot beat them, with Jim Reedy smilin' through, Glen Dye shrewdly twinkling, and Brother Merriam to sing to you. If space permitted the naming of all the good fellows who will be on hand you would be petitioning to move that convention forward a month or two.

November is soon enough. It gives you all the time you need and none to spare. Get ready now.

### CONVENTIONS

are the order of the day  
Every Industry

Is Organized  
Every Organization  
finds conventions to be essential to progress.

KEEP YOURS  
IN MIND



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

### San Francisco Photo Finishers

On the evening of May 20th the meeting was unusually well attended and eventful. Several members from Fresno attended and the East Bay contingent were strongly represented. Matters of price and discounts were discussed and the consensus of opinion was that a fair price and a reasonable discount must prevail. The Druggist or Dealer was accredited with a right to his profit, the public were to be considered and with remarkable unanimity it was decided that the average cost of production under the most efficient management plus overhead and a proper conception of depreciation and investment, plus honest business profit should determine the price to be charged to the public.

Certain matters which had caused friction were opened and frankly discussed. The airing of grievances is one of the great functions of associations and the satisfactory ending of this meeting proved the fact.

The suggestions as to what should approximate right prices and ethical methods were adopted unanimously. At a late hour the meeting adjourned and the brothers parted with increased confidence and good will.

*Some fellows say the world owes them a living but the world says "Show me."*

### Miss Wanda Stolte

who isn't Miss Stolte at all but Mrs.—But that would be telling. Wanda was a mama. Just for the evening you understand. She looked the part, too, and was very natural. Mabel was her son for the nonce. Just a play, you know. Only a little farce to round out the mighty fine program.

*There are some photographers who ask \$75 a dozen who work with a \$25 outfit. Generally that outfit is adequate for the amount of their business. Scale your equipment to match the class of trade you are reaching for. You cannot catch whales with a fly.*

### Laurence B. Morton

Everyone who knows Laurence will be as happy as we are to know he is once more about and doing. With a plaster cast encasing his torso he looks a deal more cheery than ever and if you were to tap him on the bosom with a drum stick you might hear a musical percussion somewhat like a kettle-drum, but on the whole he is the same old Laurence.

A deal of sympathy has been wasted on him and we want to tell the world he is living at ease. For the hour or two we spent with him he reclined at ease on a sumptuous couch and touched buttons and used interphones that brought him every known kind of service. He was smoking a good cigar and had the old-time smile on his face.

*The trouble with some very large cities is not their size but their quality.*

### Miss Mabel Spencer

Who would have thunk it? For the love of Mike! Fie, fie! Also ahem. The very idea. Staid, sedate, Mabel in whose mouth you wouldn't believe butter could melt In Trousers. She made a wonderful boy at that and—!

*After all even the fellow we don't like is human. If we but knew he has the same hopes, disappointments, bereavements, successes and failures, health and sickness, luck and misfortunes, as ourselves. Let us recognize his kinship. We're all living for the same thing and are all going the same way.*

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CHILD PORTRAIT

SPENCER AND STOLTE

This is the picture you saw in the taking and making at the May meeting in Alameda. Do you remember how Mabel manipulated the square plate holders and made the exposures while Wanda juggled toys and things? And can you ever forget Mabel's baby talk? Oh My! Oh My!



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### Clarence Stearns Again to the Front

Running for Mayor, or Governor, or something like that is an odd-moment side issue with Clarence Stearns. When he gets agoing he does things. The photographing of Presidents is right in the line of his daily occupation. We learn from the daily papers that his recent coup in making the portrait of President Calles of Mexico rounds out the magic three—the first being our own First Gentleman Calvin Coolidge, and the last President General Gerardo Machado of Cuba.

All right Clarence. You apparently have discarded the crutch and the cane and are doing some tall striding out these days. The first thing we know you'll be putting "Photographer of all the Crowned and some of the Decrowned Heads of Europe" on your cards. Go to it.

Strictly between ourselves, *Entre Nous* as the *Crème de la Crème* and *Haut Ton* would say, did you bring any real Havana smokes back with you? And will you bring a box or two to the Seattle convention when you come out to see us? I'll be there.



In the June issue we acknowledged an announcement card from H. W. Frederick and intended to publish a reproduction of that card. By some mischance it happened that the print was lost at the engravers and we sent for another.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

### Who Has Contributed to Photography?

Photography is slowly arriving and getting an organized bibliography like other sciences. The following excerpt from the *Brit. Journ. Phot.* will be of interest to many, and all the more welcome in that it is by a well-known American worker.

#### Chronology of Colour Photography

Everyone who has had occasion to refer to the past literature of colour photography must have felt the need of some bibliographical work by the aid of which any particular item of subject matter or the work of any given inventor or patentee could be quickly ascertained and the source of the full original communication identified. Indeed, any branch of technics which has grown as rapidly as pho-

tography can do with such a key to its literature. Hitherto there has been nothing of the kind, and therefore we were greatly interested in receiving the other day a compilation of this description which has been carried out with infinite labor and very great skill by Mr. W. B. Gamble, chief of the Science and Technology Division in the New York Public Library. The publication is entitled "Color Photography: A List of References in the New York Public Library," and runs to 123 closely-printed pages, including two indexes. Consciously or otherwise, Mr. Gamble has taken as his model that great work of bibliography, Darmstaedter's "Handbuch zur Geschichte der Natur Wissenschaften und der Technik,"

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a chronology of the physical and biological sciences from 3500 B. C. to 1908. Like Darmstaedter, he has arranged his entries in groups, each corresponding with the respective year of publication. He begins with that work of imagination, "Giphantia," of the year 1761, and has brought his chronology down to 1923. Thus, the list of references includes an aggregate of 2,355, altogether covering the development of both the theory and practice of methods of color photography from their earliest beginnings. It is a most valuable work for the serious student or the historian. Although Mr. Gamble was limited in his work by the necessity of confining his references to books and periodicals in the New York Library, and thus has excluded patent specifications, his researches have been done with such thoroughness that the student may safely rely upon the volume as a guide to what has been done or suggested in colour photography.

### Color Plates in Surgery

M. F. Monpillard, in the Bull. Soc. Phot. Fran., gives an elaborate description of the taking of color plate photographs of surgical patients, the gist of which is the value of such records, and the use of flash powder as the only light source sufficiently rapid for their production. It seems that the actual conditions surrounding the majority of surgical procedure are imperfectly realized by the author. The notion that a cabinet lined with white reflectors and black background could be employed in an operating room under the ordinary conditions of surgical work, would be greeted with more than a smile by the busy and careful surgeon. The fact is that the mere color of actual wounds is of no special importance in these days of asepsis. With ulcers, tumors, surface growths such as naevi, the matter is different, but here most excellent color plates can be taken by direct sunlight in six seconds with the ordinary Agfa or Autochrome plate and much less with specially sensitized ones. I have at present an example of extensive tubercular disease of the face made on a plate taken from the first batch that arrived in San Francisco, a few weeks after the Autochrome appeared on the market, and the colors are

as vivid and perfect as when taken—notwithstanding it has been almost continually exposed to light. Most certainly all photographs dealing with surgical and medical conditions should be taken stereoscopically, and what is constantly overlooked, either to scale or including an object of known size to act as a standard of measurement. Surgical adhesive plaster is always at hand, can be instantly stuck on, and is of standard widths.

### Recovering the Records of the Past

A palimpsest is a piece of writing material that at successive periods, has received two records on its surface; the first having been scraped away to make place for the second. At the end of the old classical civilization there were in existence thousands of manuscripts, the works of the great writers and historians—public and private records, all the written evidence of that wonderful civilization that disappeared for a thousand years. Most of these documents were senselessly destroyed, but a certain number were utilized by Christian writers, after scraping off the original matter for the inscription of their own chronicles and religious writings. In many cases sufficient evidence of the original script remained to yield their stories to the sharp eyes of modern experts, but too often the traces were too scanty to be of use. Now we seem to have the promise of a much greater success. At the International Congress of Photography being held at Paris, Professor Kogel demonstrated, with many examples, how the invisible effects of the first impression could be made again readable. It would appear that when such a surface is made fluorescent (in this case ultra violet rays are employed) the place of the erased letters fails to respond and remains dark, so that a photograph made by the action of the fluorescent light gives a negative showing the original text as white letters on a black ground.

### Desensitizing the Agfa Color Plate

According to a series of tests made by Dr. Rheden, and reported in the "Photographische Rundschau" the colors of the Agfa plate are not affected by one in ten thousand sol. of pinacryptol, the only effect being to brighten the image.—P.T.O.



# THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

## How to Beautify Bromide Prints

By Percy B. Prior

The beginner's prints often miss attractiveness of finish owing to what appears to have been a flat even light prevailing at the time when the plate was exposed. This flat lighting usually results in the distant objects in the picture printing to practically the same depth of tone as the nearer objects, and so destroying all sense of distance and atmosphere.

It may be that, in the type of print that I have just described, one may see more particulars concerning the place represented than if the different "planes" had been correctly rendered. When the print is intended for exhibition it does not rely on its fidelity as a photographic record, but must contain something beautiful, which pleases the feelings and the imaginations of the people who see it. Care should therefore be taken to see that distant objects are rendered so as to appear distant, that is, in correct relative tone compared with the foreground or nearer objects. Should this effect of distance, which is termed "Aerial Perspective," not have been obtained in the negative, the final enlargement can undoubtedly be improved by means of either or both of the methods of control which I am about to explain.

It will be seen, if the negative is intensified, that, as the "distance" and "foreground" will gather density together, no improvement will result, and the trouble must be remedied by local treatment of the Bromide print.

The first method is as follows:

Commence operations by preparing the following solution:

Potassium Bromide.....	25 grains
Glycerine .....	¼-Ounce
Water .....	¼-Ounce

Then give the bromide paper the cor-

rect exposure, which is always best found by making a test-strip. The print should then be developed in one ounce of normal developer, which has been previously diluted with 20 ozs. of water until the "distance" has nearly reached the depth of tone that is required, when the developer must be poured off and replaced by water. After the print has been rinsed for a few seconds, pour off the water. The print should now be lying smoothly on the bottom of the dish. Take a camel-hair brush and paint some of the glycerine and bromide solution (prepared according to the formula stated) over the "distance" of the picture which we do not require to develop any further, taking care that it does not flow over any other portions of the print, as wherever the solution is applied, development will be stopped.

When the bromide solution has been allowed to act for about a minute, it should be gently blotted off with fluffless blotting-paper, and normal strength developer poured over the print until the remaining parts of the picture have attained their correct density. The print is then fixed in the usual way.

Another method of obtaining the desired result is by means of Potassium Ferricyanide.

Potassium Ferricyanide....	2 grains
Hypo .....	10 grains
Water .....	2 ounces

By this method, the bromide print is exposed, developed and fixed in the usual way, the print is then taken out of the fixing bath and all superfluous liquid drained off.

While the print is still moist, the reducer is applied to the "distance" of the picture by means of a camel-hair brush, until it has been reduced to practically the depth of tone required, the print being then thoroughly washed and dried.



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I may say that it is advisable to have a dish of water close by, during the process of applying the reducer, in order that the print may be plunged quickly into it, to stop reduction at the correct time.

This process may be rather tedious, as the reduction is rather slow, but under no circumstances should the Ferricyanide solution be used at a greater strength than that stated.

The former of these methods is, in my opinion, the superior, and whilst I have confined my remarks to the improvement of landscape pictures, it will readily be understood that these methods are not limited to this class.

### Developing Boxes

By L. C. Ferguson

The common hard rubber storage battery cells, which are obtainable at any battery station can be used for developing plates and cut films. The standard size cell will take plates and films up to the 5 by 7 size, and can be used without altering.

Three of the boxes can be fastened to a wooden base and will serve to hold the developer, rinse bath, and hypo. Cut films can be suspended in the boxes by means of clips and a wooden rod over the boxes. Plates can be developed by merely standing them up in the box.

## NOTES & COMMENTS



### Sherman Hall on Coast

He's a big fellow. That goes in every acceptance of the term. He looks like a wonderful half back but I'll wager he's great on the tackle. That, in fact, is his mission on the Pacific Coast. He is here to tackle the trade. As Manager of Professional Sales of the Ansco Photoproducts Company, Inc. he has been doing things all over the country and now here he is showing speed and quality.

### A New Graf Booklet

Bound in light Spanish leather brown board with one black embossed word on the front—GRAF—the new Graf catalog and instruction book is worthy of the splendid objectives made by that firm.

The illustrations are by Weston, J. Anthony Bill, Hutchinson, Humphrey, Muray, and Partington, with a bit from the Motion Picture films by Karl Brown and Bert Glennon. William Shewell Ellis, Margrethe Mather, and F. R. Daprich have some typically original portraits and R. W. Trowbridge an architectural bit within the covers that show their own ability and the possibilities of the lenses exploited.

We could find no apter phrase to close than the ejaculation of a friend who works with a variable—"Some Lens!"

### A Movie Camera Worth Waiting For

The Day of the Automatic Movie Hand Camera has arrived and the public have taken to it with zest. The following claims by the makers are the more interesting from the fact that the firm is well known and of recognized integrity. No one who is familiar with motion picture apparatus is ignorant of the high position held by the DeVry instruments. From the literature of the firm we learn that:

"The DeVry Corporation, well known manufacturers of the DeVry Portable Moving Picture Projector, have perfected a multiple high tension spring, which now permits the "press-the-button" feature to be used with movie cameras taking 100-foot lengths of standard film at one loading—with uniform release of 55 feet per winding. This achievement is the ultimate so far reached in this field and puts at once in the hands of the amateur, a type of movie camera performance hitherto limited to professional machines costing from \$700.00 to \$5000.00. Tripods may be used when telephoto pictures, etc. are taken. The camera has the standard F 3.5 anastigmatic movie camera lens, but may be equipped with any of the other professional lenses. It has three view finders."

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### Telezor Lenses For Large Images Of Distant Objects

The Telezor will interest the photographer who is forced to work at a distance. It solves the problem of the sportsman, the press photographer and the naturalist.

The advantages of working from a height in a stadium at a football game, or the necessity of working from a window over the heads of a crowd, will appeal to many. The naturalist may be able to work with long focus lenses, single elements, but the speed is lacking, whereas a Telezor will work as fast as a similar focus f 6.3 lens.

There is a fixed separation between the positive front element and the negative telephoto element. This allows a rigid correction of the system as a complete unit. The camera extension is no more than an ordinary lens of about 8-inch focus for the 14-inch Telezor so the magnification is approximately two times. Obviously the lens will go on cameras of limited extension.

### Cine Kodaks

Motion Picture making has become so startlingly prevalent that it is becoming as common a sight to see men, women, and children with Cine-Kodaks as with plain Kodaks. So great has been the demand for these instruments and so numerous the reels turned in for development that out here, in the far west, the Kodak Company have built an addition to their magnificent graystone building which doubles the floor space, and this additional space is virtually given over to the Motion Picture part of the business.

### Thornton Pickard Cameras

B. B. Nichols, Incorporated, of Los Angeles, California are featuring the famous British made Thornton Pickard Cameras. The new model with f2.9 lens is said to be the last word.

Thornton Pickard will be recalled as the pioneers in making roller-blind shutters, and Nichols will always be associated with the newest and the best; so the combination of goods and man are all to the buyers advantage.

### A New Ansco Camera

It will interest the amateur photographer as much as the professional to know that a new size has been introduced, a 4 by 5 with an arrangement to take 3¼ by 4¼ plate holders. This is being written in advance of our having seen the camera itself so that we are unable to give details. No doubt the shops are stocked by now.

### Burke and James Catalog 130

Another of the insistent, undeniable orange covered books from this well known concern, and fuller than ever of things every photographer needs and wants. It was always said of Burke and James that if there be anything you cannot get anywhere else go to them. This catalog lists everything and then some.

### The Steinheil Cassar

Steinheil lenses are known as standard. This conservative maker of fine objectives has never hurried into novelties but when a Steinheil lens is introduced it has been tried and found right. The Cassar f3.5 is a superspeed anastigmat with unusual covering power and definition and the value of the thing is in its simple construction—only three elements with no cemented parts.

B. Hopfen and Company of New York City, N. Y. will be glad to send catalog and prices on request, and when writing it would be well to inquire as to other new, imported photographic merchandise they have to offer.

### Wagner Studio Sold to McGregor

R. V. Wagner of Baker, Oregon, has sold his establishment to Clarence McGregor who will conduct it on a high plane assisted by Jack Swanson of Salt Lake City. Mr. Wagner's eyes had been bothering him for some time and his retirement was reluctant but imperative.

### Harry J. Fazakerley

Mr. Harry J. Fazakerley was for many years with the Bowman Drug Company in Oakland, California and when that concern sold to the Liggett Corporation transferred his activities to the Schwabacher-Frey Stationery Company where he may now be found dispensing cheer, information, and merchandise.

## CAMERA CRAFT

### Ilex Products Attracting Attention

The Ilex line of shutters and the Paragon f4.5 Anastigmat lens are too well known to need mention but the Ilex Optical Company of Rochester, N. Y. have been overmodest in exploiting their remarkable Photoplastic Portrait which is a convertible as to degrees of softness of focus instead of focal lengths. This f4.5 gives a charming image with all the virility and pluck of an anastigmat underlying an artistic diffusion which cannot be mistaken for out-of-focus or over-open aperture mushiness. The literature issued by the manufacturer states that the need of retouching is reduced to a minimum by judicious use of this objective and manipulation of light.

### Folmer-Graflex Corporation

Introduction of new products in several different branches of photography will constitute the immediate policy of the new Folmer-Graflex Corporation, which has acquired one of the major divisions of the Eastman Kodak Company, according to a statement of Mr. William F. Folmer in his first interview since assuming direction of the new concern as President and General Manager. Mr. Folmer was manager of the Folmer-Century Division of the Eastman Company before this division was acquired by the new company.

"While continuing the production of the 670 different complete units made at this factory in the past, we are prepared to introduce several innovations in the photographic industry in launching the Folmer-Graflex Corporation as a separate entity from the Eastman Company," said Mr. Folmer. "These new products include instruments in general commercial fields and others adapted to special uses.

### Factograph to be Major Product

The Factograph, or meter reading camera, which heretofore has been in a process of development, is ready for commercial exploitation, and promises to be a major product of the new company. Its purpose is to record with photographic speed and accuracy the readings of light, gas, telephones, water and other meters, and we believe it will become an important part of the operating equipment of

Public Utility companies throughout the country.

New products from the general commercial view-point are based on further development of the Graflex principle. One model is the smallest folding camera ever made embodying the Graflex features. Another model extends the use of the camera greatly beyond present limits. This instrument, to be known as the 3¼-4¼ R. B. Graflex, equipped with F.2.5 Cooke lens photographs well in early morning, later afternoon, or even indoors where flash lights now are required."

### The Leica

Probably the most radical novelty of the past few years in still photographic apparatus is the tiny Leica produced by E. Leitz, Inc., of New York City. The expression tiny is justified as the entire outfit measures less than 20 square inches. You might pack six of them in a cigar box. The weight is one pound when loaded with film and cartridges for 36 exposures. And herein lies the first surprise—this instrument uses standard motion picture film making the cost of upkeep almost nothing.

The Telescope View Finder enables one to focus rapidly and for minutely sharp focusing the Fodis Range Finder gives positively needle sharp negatives.

But this is just the beginning. There is a beautiful glass developing drum, like a miniature motion picture developer, which may be placed over any tray and so enable you to develop your own exposures. A Daylight or Artificial Light enlarger, a Contact Printing machine which is quite a marvel in its way, and a Projector to use for lantern slides made on the same small size motion films, and last and not least of all an enlarging machine.

And the total cost is \$247. The camera alone is only \$125 but we should be reluctant to do without the pleasures and conveniences represented by the accessories. Write to the makers and read the interesting literature your request will bring.

### A New Bromide Toner

Industria Fotoquímica A Garriga, S. En C., Barcelona, Spain have put on the market a Gaslight and Bromide toner which they call Viraje Purporol.



## CAMERA CRAFT

### Border Printing in Enlargements

The Elwood Pattern Works of Indianapolis, Indiana, have perfected a simple device that will solve one of the great problems of the projection printer. By an accurate registering arrangement successive masks are placed over the sensitive emulsions during exposure and as these are adjustable for height varying from contact to four inches above the sensitized paper many varieties of diffused outlines and shadings may be produced.


By an unfortunate typographical error the firm name was misspelled in our June issue. The Elwood Pattern Company have

been regular advertisers in Camera Craft too long for this to affect them, but we want our readers to know them aright and well.


### Eastman Kodak Stores Removal

The Los Angeles Eastman Kodak Stores, Inc. announce their removal from the old location at 510 South Broadway to their new building at 643 South Hill Street. The old place is to be continued as a retail branch only which offers the professional photographer the new store for a complete exposition of his wants and the amateur a completely stocked place to get just what he needs.

SALON WEEK  
IS COMING



EVERYONE  
A WINNER



# CLUB NOTES

### FORTHCOMING EXHIBITIONS FOR 1926

August 16th to 28th, inclusive—Annual Ottawa Salon. Open to professional and amateur photographers. Address W. H. C. Carriere 25-26 Citizen's Building, Ottawa, Canada.

August 28th to September 11th, 1926—Toronto Camera Club, J. H. Mackay, Director, 2 Gould Street, Toronto, Canada. Closing date August 1st.

September 4th, to October 2nd—Nineteenth Annual Exhibition Worcestershire Camera Club. Closing date August 11th. Address Hon. Secretary, Art Galleries, Worcester, England.

September 6th to 11th, 1926—Sixth International Salon. New Westminster, B. C., Canada. J. Vanderpant, A. R. P. S., Chairman; D. E. MacKenzie, Secretary, Hart Block, New Westminster, B. C. Canada. Closing date August 26th.

September 13th to 25th, 1926—International Salon, Oregon Camera Club, 507 Abington Building, Portland, Oregon. Closing date August 21st.

September 25th to October 10th, 1926—Antwerp Salon. Closing date August 15th. Address Secretary, Fotografische Kring, Harmoniestraat 12, Antwerp, Belgium.

October 3rd to 17th, 1926—Societe Francaise de Photographie and Photo Club of Paris, France. M. E. Cousins, Secretary, 51 Rue de Clichy, Paris. Closing date, September 1st.

October 17th to 31st, 1926—Pictorial Photographers of San Francisco. Fourth International Salon. H. A. Hussey, Secretary, 64 Pine Street, San Francisco, California. Closing date September 25th.

December, 1926 to January, 1927—Northern International Photographic Exhibition in conjunction with the Bradford Society. Address A. Adderley, Bradford, England.

### Southern California Camera Club

At the meeting held June 3rd the following well known pictorialists and workers for the good of photographic art were elected honorary members: Fred. R. Archer, Dr. John A. Comstock, Frank Roy Fraprie, Arthur F. Kales, N. P. Moerdyke, Frederick H. Maude, John C. Stick, and Sigismund Blumann.

The Club's motto, "For the Encouragement of Better Photography," is one that might be the expression of a general spirit for all Camera Clubs and it is such a spirit that has and that will keep pictorial photography at its high point and carry it to greater heights.

Personally, speaking for ourself (ourselves?) we thank you.

## CAMERA CRAFT

### Toronto Camera Club Salon

Annually for thirty-five years, The Toronto Camera Club has issued to camera pictorialists the world over, invitations to participate in what has become known and universally recognized as the "Toronto Salon," held at the Canadian National Exhibition.

In recognition of the position now occupied by pictorial photography today among the recognized arts, the directors of the Canadian National Exhibition have provided a fund for the acquisition from this and subsequent salons, of a certain number of pictorial photographs. These photographs will be selected by a special jury, and are to form the nucleus of a permanent collection to be hung in the Art Gallery of Toronto.

It will be noted that no entry-fee is required, no commission charged for sale of prints, no return postage requested, and also that prints may be sent in mounted or unmounted as the contributor so desires. Accepted work will be suitably framed and hung under glass, and the work of each country separately grouped and panelled.

### Second Seattle Camera Club Salon

From May 15th to the 21st the exceedingly live group at the head of which Doctor K. Koike's name appears held their second exhibition of pictorial photography and the catalog impresses one. Such names as William Alcock, G. W. Harting, G. H. Harding, Joan Helder, Henry Hussey, Sophie Lauffer, Arthur Muray, Dr. J. B. Pardoe, Dr. M. Thorek, and J. Vanderpant, of this continent and many of the great Europeans give weight and value to the show.

### Elysian Camera Club

The Regular Annual Meeting and Election of Officers was held Thursday Evening, May 13th, 1926. The following officers were elected: Richard Reynolds, president; Charles Westerburg, vice president; George Sting, treasurer and recording secretary; Martin Peterson, corresponding secretary.

President Reynolds has recently retired from active service on the Lackawanna and is making an All American tour.

### Associated Camera Clubs of America

"A special committee consisting of H. G. Cleveland, chairman, P. T. Tarnoski and Ralph R. Bonwit has been appointed by the Associated Camera Clubs of America to revise the constitution and by-laws of that organization.

"Mr. Bonwit of the Baltimore Camera Club has been appointed to fill the place of E. Roy Monroe of Portland, Maine on the Board of Directors of the A. C. C. A. Mr. Monroe was forced to resign because his increasing business duties precluded him from giving the time to the A. C. C. A. work which he felt was needed.

### Newark Camera Club

Too late for our June issue the particulars of W. E. Dassonville's visit to the clubrooms is given here and now. Judging by his manner he felt his welcome as warmly as it was given. Mr. Dassonville's time was limited but the short stay made many friends for him.

An exhibition of the bromoil prints of Doctor Emil Mayer of Vienna occupied the walls during most of the month and the enjoyment of their artistic value was enhanced by a demonstration of the Mayer methods by Mr. Bing of New York.

Our friends William A. Alcock, Doctor J. B. Pardoe, William L. Woodburn, and Henry Hall brought more honors to the club with their contributions to the Seattle Camera Clubs Salon. The good work is going on.

### California Camera Club

More exhibitions and good ones, plenty of social activity, whist parties, and much real photographic advancement work by the indefatigable P. D. Anderson. New members coming in and some photographic work being done between dances in the evenings. The Jazz Bos hold the first floor but when the ceiling is made sound proof the Camera Nuts who live in the dark rooms say they are going to make their Salon prints in an atmosphere of such quiet as inspirational work calls for.

Mr. Ralph Cahn, Chairman of the Print Committee is aggressive and enterprising and the exhibits that are marking his tenure of office give the utmost promise for a wonderful year.



# OUR BOOK SHELVES

## Advertising Copy: Principles and Practice

Writing from a broad experience as a copy-writer and teacher, Mr. Lloyd D. Herrold, M. B. A., Associate Professor of Advertising, School of Commerce, Northwestern University, has in this book developed the technic of preparing copy in a most practical manner. His efforts have been along the line of telling less of what has been done than of how it was done and how to do it. A. W. Shaw Company, Chicago, Publishers. Flexible binding, \$6.00.

## Trade Mark Profits and Protection

It is hard to conceive of such a subject within the possibility of being interesting, yet we found the book very interesting indeed. Its text opened up vistas hitherto unthought of by us, and the illustrations amused as well as instructed. The author takes every legal aspect and deals with each to the elucidation for the lay mind.

In the Introduction the author, Harry A. Toulmin, has given us a literary gem. He has, moreover, achieved the rare in making an Introduction worthy of reading. Slate cloth, 258 pages, \$4.00, Van Nostrand Company, New York.

## Twentieth Century Advertising

George French doesn't devote much time to the historical but gets right down to business after a few chapters on matters of the past in men and deeds. Where a narrative is resorted to it is toward showing what has been done, how it was accomplished and in what it failed or succeeded.

The literature of Commercial Sciences is growing, which proves that Commerce has been reduced to an absolute science and that it is being studied. So much the better for the nation and its citizens. Our physical welfare depends on our physical productions and so we are glad to recommend this volume to our readers as

one of the sort that are conducive to the public good, Maroon Cloth, 588 pages, \$6.00. Van Nostrand Company, New York.

## Advertising Copy

Northwestern University and President Dill Scott will always bring to us certain pleasant recollections, so that a book written by one of the faculty creates a preconception of merit, here.

"Advertising Copy, Principles and Practice" is more than exhaustive. It is less didactic than stimulating. It tells all about the "What" and suggests the "How" by exciting the initiative and ingenuity of the reader. The many illustrations are apt and essential and carry no suspicion of being profitable exploitations of the public for the benefit of the advertiser.

The highest praise of any book is that it fulfills its object and this we can wholeheartedly say of Professor Herrold's work. A. W. Shaw Co., New York, Chicago, London. 525 pages bound in flexible Fabrikoid, \$6.

## The Lake of the Sky

Lake Tahoe lies in a pocket of the high Sierras like a sapphire dropped from the azure that domes above it. As a bit of superlative beauty it taxes poets and writers of prose, but George Wharton James has found a way of bringing a sense of Tahoe's glory to us in language that is straightforward and he does not fail because he does not attempt the impossible.

Historical narrative, which is romantic enough for any taste in this case, honest and sincere description, experiences, and touches of biography to bring human interest into the tale, and pictures, plenty of them, make up the book which Page and Company have added to the series of their See America First collection.

Bound in green cloth, embossed in gold and color, 395 pages. L. C. Page and Company, Boston.



# International Photographic Association

## Post Card Division

Director John Bieseman, Hemlock, Ohio, is awaiting your contributions to the next Album as the twelfth collection has made the rounds and is now relegated to the archives.

These Albums have been steadily improved and it is hoped the upward trend may be maintained. No other means offer as fine an opportunity to getting acquainted, learning how other people work and other places look, and the chance to show our fellow members what we can do is a stimulus and incentive we cannot afford to overlook.

Get your post-cards ready for the Thirteenth Album. Thirteen is a number that calls for special endeavor. Some think it a lucky number and these should qualify the collection so that it may make good. Some consider it a hoodoo and that means extra effort to break the spell. Make the thirteenth a banner number.

## NEW MEMBERS

- 5465—W. Van Breuren, Darmo Coulward W. 14, Soeralaja, D. E. India.  $6\frac{1}{2} \times 9$  cm and  $10 \times 15$  cm of landscapes and portraits (art photography). I desire to exchange only landscapes and portraits. Class 1.
- 5466—Jack Bucher, 1185 Summit Ave., Jersey City, New Jersey. Class 2.
- 5467—J. B. Corrie, 8th and Jefferson Sts., Corvallis, Oregon. I desire to exchange only Stereos and Telephoto Views on post cards. Class 1.
- 5468—Andrew B. Grodaes, Box 15, Antelope, Sask., Canada. Class 3.
- 5469—Harry M. Hull, 66-130 N State St., Chicago, Ill. Class 3.
- 5470—C. A. Lovell, P. O. Box, Hutchinson, Kansas. Class 2.
- 5471—Mr. June S. Mitchell, 412 Morrison Hall, Wilmore, Ky. Class 2.
- 5472—Joe Richardson, 618 N. Lake St., Ponca City, Okla.  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $3\frac{1}{4} \times 4\frac{1}{4}$  of scenes of oil field and tank farm, nice homes and flower gardens; for natural scenery, water scenes, mountain scenes and landscapes. Class 1.
- 5473—Peter P. Roccapriore, 230 Pearl St., Middletown, Conn. Class 3.
- 5474—R. D. Wolff, 100 $\frac{1}{2}$  W. 10th St., Little Rock, Ark. 4x5, 5x7, 8x10 of news photos, Boy Scout and commercial photos; for animal, Boy Scout, news photos and aerial photos, any size. Class 1.
- 5475—John W. Sabin, Sterling, Colorado. 3x4 to 7x11 of flowers, animals and scenes; for anything. Class 1.
- 5476—W. D. Sell, Box 222, Charleston, Kanawha Co., W. Va. Class 2.

## The Eastern Division Album

Albums are moving in all divisions and the quality of prints shown are so encouraging that an impetus has been given to their moving. They circulate and get home again in scheduled time. Now this division is ready to start another collection and Henley H. Hall, 511 West 32nd Street, Richmond, Virginia, urgently requests all members in his jurisdiction to send in their prints as soon as possible. He is very ambitious to make each album better than its predecessor and wants your best co-operation. Every shoulder to the wheel, please, and a united effort.

## IN THE GOOD OLD

### SUMMERTIME

You will make pictures that the other members will want to see. Keep the I. P. A. alive by your effort.

## RENEWALS

- 4291—John R. Palmer, Valatie, N. Y. Class 2.
- 5356—H. E. Emerson, 731 E. Maryland St., St. Paul, Minn. Class 2.
- 5418—R. F. Morse, 525 East 2nd St., Jacksonville, Fla.  $3\frac{1}{4} \times 4\frac{1}{4}$  of Tropical scenes, bathing scenes, historical; for bathing scenes and art subjects. Class 1.

## ALBUM DIRECTORS

**Eastern Division, No. 1:** Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd St., Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

**Western Division, No. 2:** Under the direction of Allen Young, Room 413 Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming and Colorado.

**Southern Division, No. 3:** Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico and Arizona.

**Northern Division, No. 4:** Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

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**Camera Craft Publishing Company**

703 Market Street

San Francisco, Calif.



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# CAMERA CRAFT

## *A Photographic Monthly*

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Camera Craft Publishing Company, Claus Spreckels Building,  
San Francisco, California

#### CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

##### FOREIGN AGENTS

Australia { .....	Harrington, Ltd., Sydney
Brazil.....	Kodak Australasia, Ltd., Sydney
China.....	Casa Stolze, Rua Direita, No. 14, Sao Paulo
Great Britain.....	Squires, Bingham & Co., Shanghai
Japan.....	The Dorland Agency, Ltd., 14 Regent Street, London, S. W. 1
Malta.....	K. Kimbel, Yokohama
New Zealand.....	Do Agius Catania, 41 Sda. Reale, Valletta
Philippine Islands { .....	Richard Hill, Matlock House, Devonport, Auckland
Scotland.....	Camera Supply Co. 110 Escolta
South Africa.....	D. Denniston, 118 Escolta
Argentina, S. A.....	Robert Ballentine, 103½ St. Vincent St., Glasgow
	A. Goldie, P. O. Box 1694, Durban
	Coreo Fotografico, Maupi 231, Buenos Aires

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Press of THE HANSEN CO., San Francisco

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of our Association?

If so, immediately send  
us their names and  
addresses



Active Membership dues are \$5.00 year  
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Section 3. This shall be an association of individuals and not of firms.

Section 4. . . . In case one studio is owned by two or more individuals, only one owner shall be required to pay the five dollars annual dues, the other owners paying as employees.

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703 Market Street



**INTERNATIONAL  
ASSOCIATION**

San Francisco, Calif.

# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

FOUNDED MAY 1900

VOL. XXXIII

AUGUST, 1926

No. 8

## J. Anthony Bill and His Work

By Sigismund Blumann

Illustrations through courtesy of "Studio Light"

NOTE: The diagrams are by Mr. Bill himself, who has a true artist's pleasure in passing on what he knows to his fellows.

For the illustrations we have already expressed our acknowledgments. The general reader will join us in this appreciation.

(Continued from July issue)

And now having beguiled the reader to thinking I wrote this article, we come to the meat of the egg and let Mr. Bill tell his own story.

Perhaps that might have been the better way to begin with but I should have lost a pleasure and the subject might have been too modest to say of himself what I have said.



J. ANTHONY BILL

### Mr. Bill's Own Story

When that important mass, the general public, is pleased with some photographs, it wants to know "how they were done."

But to have the editor of Camera Craft ask for a description of my studio, the methods of lighting, and an explanation of the way I get natural expressions upon the people for whom I am making camera portraits, is an honor indeed!



## CAMERA CRAFT

To describe my methods ought to be very easy; but the production of a correct photographic "atmosphere" and the supplying material surroundings that will put the subject at his ease, whereby he is physically and spiritually at his best, really is a hard matter.

The ideal studio, in the first place, should be a peaceful habitation. It should be so restful that the person being photographed will relax without being urged to.

When a camera portrait is commented on by other people and they say "What a natural picture," it is proof that the pictured person was "natural." Naturalness was permeating not only the environment, but the subject's personality and individuality as well.

To get the desired results in this matter of relaxation, mental and physical, I find, as most successful photographers have found, that gently arousing the subject's real interest—whether it be in clothes, golf, motor-ing, mountain climbing or music, books, theater, or movies, is the easiest and quite the best way to achieve satisfactory results.

Individuality will show always, in the interested work of the operator. If I have no interests in my subject's interests; if I cannot assume, for the time being at least, such an interest, then I am no artist, and deserve no honors! The simpler, less "stage-set" your camera-portraits appear, the longer they deserve to and will, live. Stilted or "stiff," detail-overburdened portraits never show the quality of photographic personality. People looking at your work will not say then to themselves, "When I have a picture, I'll come here." What personality the subject possessed has been smothered, one might say, in poorly thought-out environment and that before mentioned atmosphere.

In photography, we ought to have an ideal. The man or woman of whom you are making a portrait surely has an ideal; perhaps many of them.

But in your case remember, that for the moment, at least, your ideal is to produce on the sensitive plate a concrete, artistic and complete picture of the sitter's individual personality. If that can be secured by certain surroundings, your studio should have those surroundings. If the sitter is self-conscious because of having a picture made, it is up to you to get that sitter started thinking and talking along the lines of least spiritual resistance—which is always what interests him.

And when you have successfully helped him to relax, both mentally and physically, you are going to make a good portrait. Possibly a better one than you have ever made before. And when you have done that you will be thinking of making photographs that are better than the best you have seen. Never keep in mind portraits made by operators who are not as good as you. Think up, not down! Aim high and keep yourself on tip-toe to equal and surpass the best you have seen.

But to get down to the "brass tacks" for the profession.

In the first place, let us begin with children. They are really the most

# CAMERA CRAFT



PORTRAIT BY J. ANTHONY BILL

SUBJECT  
15 FEET  
*from*  
SKYLIGHT



HEAD  
SCREEN



5

important portion of the photographer's audience. They are both the potential and the actual patrons of the photographic art as we are carrying it on.

The child of today, the youth of tomorrow, the adult of day after tomorrow! A satisfactory photograph of a child, therefore, leaves the desired pleasing impression upon the parent. Later on that impression naturally will be transmitted to the subject of the picture and by him or her to others.

The psychology of childhood is and should always be, a most interesting and important attribute for the photographer to study carefully.

Unless you gain the confidence of the child, portraits cannot be either artistically or professionally successful. The photographer who establishes a comradeship between the child and himself approaches it in a practical, philosophical manner which will work artistic wonders.

When you have a child at ease, you have won half the battle; for a natural mood is essential. You have won its confidence by actually being for the time, its playmate, not an austere, order-giving stranger whose pet phrase seems to be "Look at my finger now, and smile, and watch for the birdie to come out of this box!" Grown people know how very difficult it is to smile naturally to order; and young people are quite as prone to sense that difficulty.

In one sentence, taking child portraits can best be accomplished by making the child forget the curious looking box on three legs and filling the child-heart and the atmosphere of the room with the play-mate spirit.

In photographing women I would emphasize the fact, (for it is a fact) that they are most emphatically grown-up children. They want you to make them look, in their photograph, as they would like to look. They naturally pay more attention to the costume; and I have had many women ask me to photograph the best side of their faces. Of course we of the profession know that there is a best side and we quite naturally make that side more prominent in full or three-quarter views of the faces, as well as in picturing profiles.

There are various styles of portraits, of course. I have been most successful and naturally most interested in camera portraits that are perfected by paying much attention to delicate light effects and that ease of mind which pictures itself in and through the physiognomy.

Such effects are usually delightful to the women because of the extreme artistry employed.

Pictures of this sort, both of women and of children, should be kept in a key of soft tones, plenty of air, of light, and of color. Beautify them all you can in pose, in light and simplicity of surrounding. In the case of women you can never overstress their femininity, so don't think that their "fussiness" about arrangement of gown, or hat or anything else that is intimately connected with them, is to be placed among the non-



# CAMERA CRAFT



PORTRAIT BY J. ANTHONY BILL

TWIN  
ARC  
LAMP



(S)

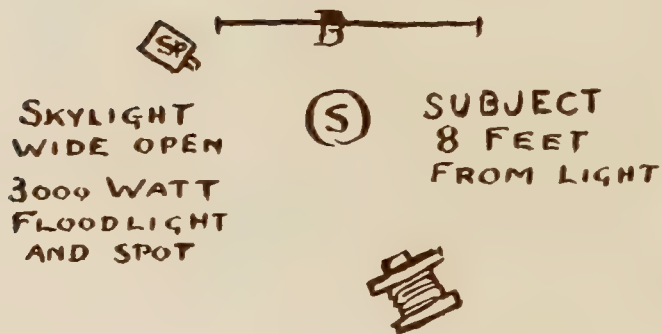
I<sup>R</sup>

*Anthony*

AT HOME  
PORTRAIT  
By Arc Light



PORTRAIT BY J. ANTHONY BILL



# CAMERA CRAFT



PORTRAIT BY J. ANTHONY BILL





## CAMERA CRAFT

essentials. Here is a most important thing to be considered, not overlooked.

In making portraits of men, experience shows that they are very much less concerned about looking well, or about the surroundings that are to be used in the pictures, than they are about "getting it over with."

To most of them, having a picture made is just a plain bore. The quicker it's done the better they'll be pleased.

Having such a feeling makes it difficult for the conscientious operator. The camera can produce a truly good and characteristic portrait. Right here must come the psychology of the sitter at his spiritual ease. You can't talk toys or games or tell him stories as you may have done when the subject was a little chap. You can't discuss changes in fashions or So-and-So's wedding, as with your women patrons. But you can get close to your men by discovering and harping upon his hobby.

Whatever he is interested in, be it golf or going into the woods, baseball, or biological study; fruit raising or fishing, he will respond to well-placed little inquiries about that pet hobby of his. As he relaxes mentally and physically you will note that his eyes, those "windows of the soul" brighten perceptibly. They may have been wandering or dreamy before, showing that he was really still at his desk though he had brought his body to you to have it photographed. But now you have him in proper mood for real portrait-making.

If I have been successful in camera portraiture it is largely due to my mental attitude, too. I want to do even better work than I have done. Long ago my photographic wagon was hitched to a star and the harness still holds. What I have done is only an indication of the bigger and better things I hope to do. Ambition is not monopolized by young people. We oldsters have quite as much right to it, especially the ambition to improve on what we have done in the past.

And if the portraits of our men-patrons are strong, faithful in delineation and full of character, when we sit in front of the camera, and not stand behind it, our own character will show its best side on the plate!

### Summary

So we have once again learned that back of a successful man's daily work lies knowledge of his craft to enable him to do what he would, and a love of the doing to motivate him. All real achievement is but the product of ability multiplied by ambition. Where dollars, only, are what is being striven for, effort fails of its own end.

Perhaps the best moral of all to be deduced is that to him who loves his work each working day is rich in pleasure.

## Hobby Insurance

By Lewis F. Hile

Illustrated by the Author

(Continued from the July issue)

The best exposure meter for me is my reflecting camera. I judge my exposure according to the brightness of the reflected image on the ground glass. I am conscious of the time of day and year, also the sort of plate or film I am going to use. By the time I have finished with selecting my view point and depth of focus best suited, I know how much exposure should be given. In exposures of more than 1/10th I do not reckon them in mathematical or mechanical way, such as saying 1001, etc.; as near as I can tell you the how of it, is that it is a sort of intuition.

Practically all of my post card negatives are on a Graflex Roll Film. I use plates only for special things where the job means only one or two exposures, or for speed work, flash light in tunnel or portraits. Sometimes I find a scene that is especially attractive or showing a commercial value in enlargement. These I make on the roll films and one on the plate picked to suit it. The heat from the enlarging lamp does not effect the plate, as it does the celluloid film. Thus my post card negatives never become cockled and spoiled for contact printing. I use negative preserving envelopes for each and every plate and film. They are quite an important part of your success.

The Graflex Roll Film is beautiful and dependable. It is very highly orthochromatic, giving just the right gray to the sky. It is less contrasty than the Premo film pack. It is to be preferred to the auto screen plate. It can be easily and safely handled in hot weather, when 75 degrees F. is as cool as you can get the developer and the wash water is running 78 and 80 degrees F. Under these conditions only fresh fixing bath with a strong hardener should be used.

The hardener used in hot weather:

3 oz. alum powdered.

3 oz. E. K. sol. of soda.

12 oz. acetic acid No. 8.

12 oz. water.

3 oz. of solution to 1½ gal. hypo.

Leave films in the fixing bath at least 15 minutes, 20 will not do any harm. Wash for 30 minutes when water is 77 and 80 degrees.

It is well at this stage to caution the reader against carelessness in compounding and slack washing. Sensitive material is well named. It is sensitive and chemical reactions are also delicately balanced or unbalanced factors.

## CAMERA CRAFT

Printing glossy Cyko post cards. Of the many formulas and developing agents, I have arrived at the following—a developer you can trust in the dark.

20 oz. water (boiled) use at 160 deg. F.

5 grains metabisulphite of soda.

15 grains Elon.

1 oz. E. K. sul. soda.

65 grains hydro quinon.

$\frac{3}{4}$  oz. E. K. carb. soda.

5 gr. Pot. Bromide.

15 gr. Pot. Iodide.

At temperature up to 75 and 78 deg. F. use full strength. Used on the glossy Cyko card it gives all that is to be desired in a good commercial card.

Elon being a fast working agent recommends it very well for post card printing. It is far less likely to cause brown stains from becoming oxidized. You can use the above developer until it is almost dead and gone and yet it does not stain, but the color of your prints will not be what they should be—a clear gray or blue black.

Here is the method I use. I print up fifty cards and then taking 7 oz. of the developer in a 4x6 tray I start the lot through, one card in the developer at a time. When the fifty are finished, that developer is discarded and I print up another batch with fresh developer. The short stop before fixing is essential, and this is discarded after one hundred or so cards have passed through. The fixing bath, as soon as it begins to slow up, this I determine by the time it takes yellow stain from the iodide to disappear. When the action takes over five minutes, a new bath is used.

I don't try to get all I can out of my chemicals for experience has shown that the more you try to get out of them the less you will get out of your effort.

Clean, fresh solutions don't cost much, not nearly so much as paper. They also keep the dark room atmosphere from becoming blue at times.

Coming back once more to insuring your hobby, my post card sales more than outdid expectations. I desired only to pay for the new outfit out of them and such other incidental equipment that I needed from time to time. As May came, and on through the summer and up to November my days were busy ones. Besides doing eight hours shift daily, I turned out from \$4 to \$18 worth of work.

In those six or seven months I made and sold a little over five thousand cards and about one hundred and fifty 8x10 sepia enlargements, made on Wellington bromide, cream and white Chamois. The latter brought as much as \$1 each. You might say "Well, that is going a little too strong for most of us." I agree, it was almost too many for me.

The point is this, when you come to realize that photography is a part of your life and quite as necessary to your happiness as your home and your wife or your girl, then you are ready for hobby insurance. If



## CAMERA CRAFT

you feel that you need it, and most of us do now and then, we can't follow our heart's desires without the stock house. There is pride and assurance in cash discounts when your salary is not footing the bill. So when you tell yourself, "I can't quit now, I am just getting to where it means really something; something to me, something to my friends," right then you have arrived. You can make a little better negative, produce a little better print than the average. That "little bit better than the average" is hobby insurance.

You need only make it known that you will sell your prints at full regular price. It does not take the public long to notice that "little bit better" in your work.



## The Path of Joy

Iva Reed

There are two paths in which the race of men may go:

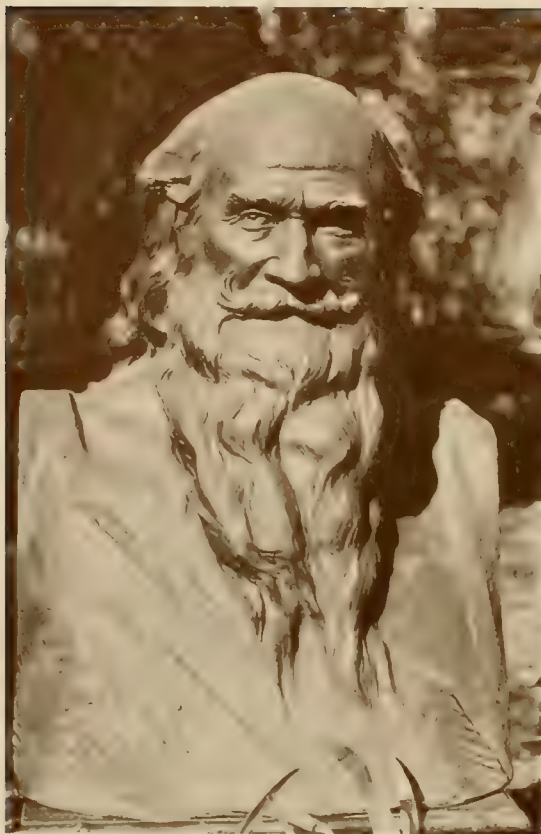
'Twas ever thus, and is, and shall be so.

One they have walked for duty's sake because they felt they ought,  
The other lightly tread for joys it brought.

Some choose the path they fain would take, the work to do,  
But I must do the will of men and rue  
The fate that lines my way and circumscribes my sight,  
Making the shadows and bestowing light,

Whether I will it so or not. I'd gladly go  
Where beauty reigns and lilting rivers flow  
If I might choose my path. Ah! 'Twould be very good  
To live with birds and flowers, if I but could.

Charming the hours that make my weeks and months of life  
With endless peace and surcease of all strife:  
Taking my little share of all the good God gives  
Living with children as a child would live.



## "The Heights"—An Appreciation

By D. E. Bennett

Illustrated by the Author

California! What subtle charm there is in the very word. How it visualizes to the mind's eye great mountains at whose feet sits eternal summer and yet whose hoary heads are covered with perpetual snow. We see great valleys carpeted with flowers of every hue, and in which all the trees that bear fruit, grow. We smell the fragrance of the orange blossom, yet see the tree bending under its burden of ripened fruit, for in this wonderland both flower and golden fruit are found on the selfsame tree in orange-blossom time. Before us are great stretches of poppy covered plains, and we wonder not that the Spanish explorers, when first they viewed these flower strewn valleys, mistook them for great seas of virgin gold. We see, firm rooted, the mighty redwood—oldest of living things and hear the surf pounding at the cliffs which line its thousand miles of coast.

## CAMERA CRAFT

The thing man calls Time has no place in this mental vision which unfolds as if touched by some magic wand. California, the land of eternal summer in which there are no yesterdays—all that has been, is, and we see the grey-frocked padre and the dashing Spanish cavalier as they journey, on foot or on horseback from San Diego on the south to the Valley of the Moon which lies north of the bay of the good Saint Francis. We see them building their missions, building so well with sun-baked adobe bricks that the storms of a century and a half have left them standing, binding this work-day age of ours to an age and people so remote that the tale that is told sounds like some fairy legend. We see the hardy Argonaut as he bends expectant over his crudely built cradle in which he washes the sand of her many mountain streams in search for gold. All this, and much more, at the very mention of that enchanted word, California!

Above Oakland lies "The Heights." From here unfolds one of the most beautiful panoramas in all the world. Below you at the foot of the steep mountain side, and ever crowding its way up, lies the city of Oakland, left winged by Alameda and to the right the beautiful city of Berkeley. Beyond, the vast expanse of San Francisco Bay, dotted with islands and floating upon its bosom ships that fly the flag of every nation. In the dimmer distance across the bay's broad expanse, rising tier upon tier stand, silhouetted against the sky, the great city from which the bay takes its name. To the north is Tamalpais, a mountain rich in story and legend while below the giant redwoods of Muir's Woods are hidden. More than this you see from The Heights for the thing that completes the picture and holds you all absorbed is the Golden Gate itself. That great portal that stands wide open and leads your vision out and out into that vast expanse of the very mother of waters—the great Pacific.

The Heights! This was the chosen home of one of the world's sweetest singers—the "Poet of the Sierras"—Joaquin Miller. Chosen when he had all of a great state to choose from. In the days when men were mad in their search for gold, he came. He climbed these hills, perchance in search for gold himself—unfolded below him was a scene of matchless beauty. It spoke to a heart that understood and here he built his home "The Abbey," he called it, built it by the side of a songful brook that came leaping from the rocks above. Built it just where he should have built it—where the waters paused a moment and then rushed on to the great bay below that was ever calling. God had made the mountain. Gigantic and almost naked, it stood. Our poet set to work to clothe it. Fifty thousand trees he planted, winding paths up the mountain side he leveled, always singing as he toiled—was he not a co-worker with God, helping to complete one of the gems of his handiwork? Today we climbed "The Heights"—walking slowly up the winding road, stopping again and again to drink in the wondrous vision that was unfolding below. At last we came to the "Abbey." At those little, unpretentious buildings that



Joaquin Miller called his home, we look, and then we remember. "My mission" said he, "is to teach simple living and high thinking." With this thought in mind we turn and look out and down. We see what he saw and we catch the inspiration that was his when he wrote

Deep below me lies the valley  
Steep below me lies the town  
Where great seaships ride and rally  
And the world walks up and down.

Almost we see him seated there upon the porch writing, musing. The sun sinks and leaves its golden pathway through the great gate. Dusk has fallen; below a miracle. Again he writes.

Oh, the sea of lights far streaming  
When the thousand flags are furled  
And the dreaming bay lies gleaming  
As it duplicates the world.

The wife and daughter still live on "The Heights." Mrs. Miller in the little house that the poet built for his mother. She lives with the past. All around her are the things that Joaquin treasured. The place, a treasure house to those who love our poet, watched over and guarded by a most delightful little woman. On the wall is a motto, Joaquin wrote it. It reads

"Merciful Father. I will not complain  
I know that the sunshine will follow the rain."



THE ABBEY AND HOUSES ON THE HEIGHTS

## CAMERA CRAFT

On the couch there is a blanket made of the hide of a white woolly horse. A gift from General Fremont. Mrs. Miller tells us it was this same woolly horse that gave birth to the slogan of the Fremont campaign of 1856 when Fremont ran for President.

“Fremont rides a woolly horse  
Buchanan rides a mule;  
Fremont is a gentleman,  
Buchanan is a fool.”

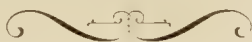
Here are the high top boots and the broad brimmed hat that the poet wore—Mrs. Miller laughs, as she tells how, one day as Joaquin was crossing the ferry from San Francisco to Oakland a gentleman stepped up to him and asked—“Is Buffalo Bill’s show in town?” With a twinkle in his blue eyes the poet answered “No sir, I am the whole show.” Here, too, is treasured the bronze bust made by Rupert Schmidt from a death mask. It is here presented as the first photograph ever made of it.

Along the path up the hillside we climb, on the crest the poet erected three great stone monuments—a pyramid to Moses, the law giver, one to Browning, his friend, and one to Fremont, the Pathfinder. It was Fremont who gave the Golden Gate its name. On this spot he stood and saw the sun sink into the Pacific leaving its golden path out through the Gate. It was then he exclaimed, “It is the Golden Gate.”

We wandered down the mountain side and in the leafy path by the Abbey linger, loath to leave the beauty and enchantment of the spot. We listen—almost we hear the poet say:

Come here when I am far away,  
Fond lovers of this lovely land,  
And sit quite still and do not say,  
Turn right or left, or lift a hand,  
But sit beneath my kindly trees  
And gaze far out yon sea of seas:—  
These trees, these very stones could tell  
How long I loved them, and how well,—  
And maybe I shall come and sit  
Beside you; sit so silently  
You will not reck of it.

Alas! We can only imagine him now. He has long since planted his last tree; his feet shall tread the grasses, he gathered to transplant, no more. They are cutting up the heights into town lots and the Real Estate Agent has stuck gaudy signs in the most conspicuous spots. But the Sierras stand in all their grandeur, still, and these shall be the monument of Joaquin Miller.



# Small Cameras Can Make Pictures, Too

By Richard Boda

Illustrated by selections from reproductions picked from here and there.

(Continued from the July issue)

Some of my friends, after reading what appeared under this heading last month, have said to me that the minute care with which I work makes my small prints a pleasure and that less careful workers might not produce equally good results.

Leaving the merit of my pictures out of consideration the fact remains that, care and effort are essential, irrespective of size. In fact the illustrations were chosen with a view of showing what any camera owner can do.

The idea is that there is a beauty in small sizes—a beauty of its own,—and that small cameras can make pictures, too. Nor does this mean that the final print may not be an enlargement. It is still the literal meaning of the subject that I insist upon.



ELMER HARROLD



## CAMERA CRAFT



CHARLES H. FITZPATRICK

In the October, 1925, issue of *Camera Craft* Fitzpatrick has an article on this procedure. The correspondence that it brought encouraged him to undertake, professionally, to make Photo Etchings from prints sent him. Most of the pictures sent, needless to say, were made by small cameras, many by very small cameras and not a few of these pictures were decidedly good.



CHARLES H. FITZPATRICK



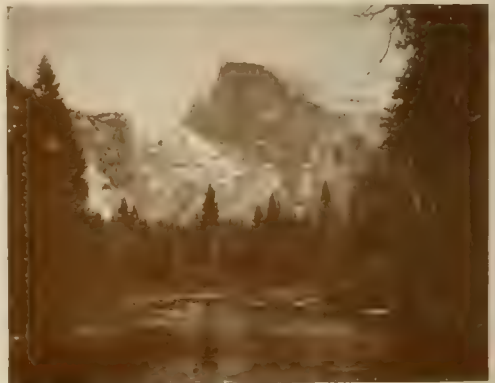
This is a particular print that does call for enlargement and only a part of the negative should be used. The ship at the right is superfluous and annoying. A small part of a small negative may be enlarged effectively, if sharp and clean. Trimming by elimination is one of the possibilities of enlarging but the basis of this picture is a small size.

ALBERT M. SHAW

The extent to which a tiny negative may be enlarged without grain is astonishing. Even up to 12 by 20 no disagreeable stipple is evident.

The illustrations have been chosen from other sources than my own work because the object of this article is to convince the average camera owner that pictures are being made with average, everyday cameras like his own, that no specially made or selected prints for this specific purpose have been foisted upon him to speciously convince, and that he may go forth with a new conviction and the courage that comes with it and snapshot to his heart's desire, knowing that by the laws of chance he can bring home nearly as many fine things as the exceedingly advanced pictorialist who after all shows only his successes and does not tell of his many failures.

An enlargement from this tiny negative up to 11x14 showed beautiful detail and was quite free from grain. The etching from it was reproduced in Camera Craft, October, 1925, which leads me to the state-



CHARLES H. FITZPATRICK

## CAMERA CRAFT



CHARLES H. FITZPATRICK

Now a large percentage of the Salon contributors have put their 5x7 boxes away and are carrying the smallest cameras they can buy. And why not? Manufacturers are putting their highest skill into Vest Pocket sizes. The shutters and adjuncts are perfect and lenses in small sizes may be faster and better corrected—the smaller the faster and the better as to flatness of field and sharpness.

ment that, more and more, the advanced pictorialist is resorting to small sizes. When I first appeared among my friends with a mere handful of camera, one over which I could almost close my fist, they were interested and amused. They scoffed at my newest toy and warned me not to inhale it.



CHARLES H. FITZPATRICK



## CAMERA CRAFT



L. V. BOYLE

As evidence of the possible advantage of small size in the picture itself, let me ask the reader to conceive of these illustrations enlarged to 11x14. The dainty tracery of bare trees and the softness of the snow should become tiresome lines and large expanses of bare, white paper.

## CAMERA CRAFT



L. V. BOYLE

It follows that the mere convenience of camera portability is not the only factor in favor of small cameras. They can make pictures, too, and some that with larger instruments might not be pictures at all.



ELMER HARROLD

## On Th' Road

By Ralph D. Hartman

This world 'u'd be a better place fur all uv us ter be

If, when th' clouds shut out th' sun, th' people kinder knowed  
It was but temporary; that soon its beams they'd see  
A'flashing' an' a-dancin' an' a-sparklin' 'long th' road.

This world 'u'd be a better place fur ev'ryone ter live

If each uv us on 'arth 'u'd try ter lighten someone's load  
And' lift th' stones from out his path; much comfort yer can give  
If yer'll tote a little kindness as yer travel on th' road.

So then let's travel onward, doin' all th' good we may;

Let's show our helpless brothers where our seeds uv love are sowed  
That they may reap th' harvest, growin' ever night an' day,  
Uv honest help an' comfort as they journey on th' road.



# Aerial Photographs—How They Are Made and What They Are Used For

By Staff Sergeant John P. O'Callaghan

15th Photo Section, Army Air Service

Illustrated with Official Photographs by Army Air Service

(Continued from the July Issue)



Portrait by Coleman, Oakland

The following is a clipping from a Rochester newspaper and seems pertinent to this place and time.—Editor.

ROCHESTER, N. Y., June 29 (AP). The "five mile high" camera for the army air service long range photography experiment has been completed at the plant of the Eastman Kodak Company. This photographic apparatus will be used by Lieut. George W. Goddard in a flight soon to be made from Dayton, Ohio, when atmospheric conditions are most favorable.

The eagle eye of this aerial camera is the largest photographic lens ever ground. With its aluminum mounting the lens is nine inches across.

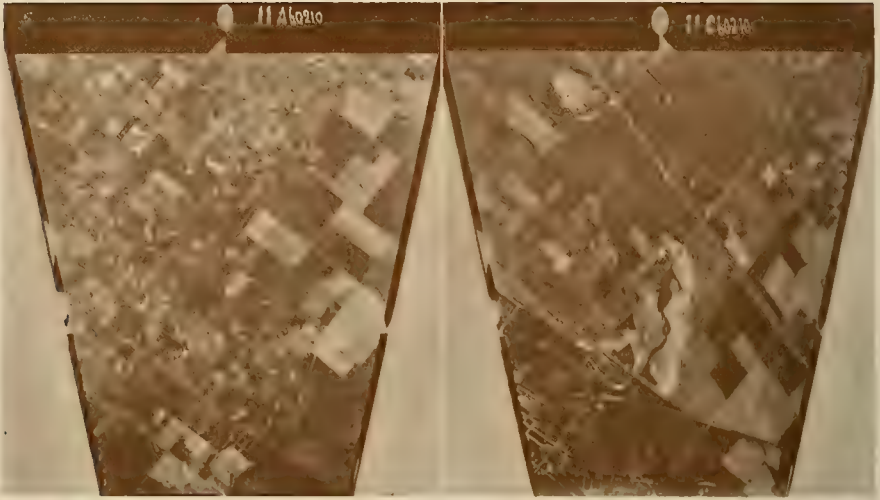
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The greatest demand for aerial photographs comes from Federal Departments other than the War Department. The Geological Survey has submitted to the Air Service, a schedule for the Fiscal Year 1926, calling for the photographing of an area of about 40,000 square

miles. During 1925 about 40 per cent of the entire mapping by the Geological Survey was accomplished by the aid of aerial photographs furnished by the Army Air Service. The Geological Survey estimates that photographs will be required of about two million square miles within the territorial limits of the United States under the Temple Bill program and that between ten and fifteen million dollars will be saved on this project by the employment of aerial photography as compared with what it would cost if the work were done by ground survey alone, and a saving of fifty per cent in time.

**The Mosaic.** If it is a small job the prints may be cut and matched together, overlapping shingle fashion. With a razor blade the print is cut through the emulsion and then torn along the line partly cut. The edges are then rubbed down with fine sand-paper and the print stuck in the proper position by means of gum arabic, rubber cement or other adhesive. Prints should be cut, so far as possible, so as to follow lines, such as roads, railroads, river banks or other comparatively straight lines. If cut in this way they are less likely to show where the prints join. If the mosaic is to be a large one (say ten square miles or more in area) great care will have to be taken or all kinds of grief will result.

## CAMERA CRAFT



These views show the terrain as registered by the right and left hand lenses, respectively, on the tri-lens cameras. Note the odd shape and compare the land marks with lower map at the points where they repeat and overlap.



This is the terrain shown by the central lens of the tri-lens camera.

## CAMERA CRAFT



The same view by night and day. Approximately taken from the same altitude and covering about the same terrain. Note the moving lights forming streaks in the night view.

Known control points should be identified on the prints and wherever possible and surveyor's field notes should be compared. The United States Geological Survey issues a special publication with tables giving the value of a degree of latitude and longitude at various scales for any place in the United States, as well as other very valuable information. However, it is doubtful that a civilian commercial aerial photographer will be called upon to do work calling for extreme exactitude over large areas.

In laying down the prints for the mosaic map, it may be found that on some of the negatives the exposure was made while the camera was tilted. The result will be that the print will show a distorted image. Or, variations in altitude will cause trouble. If the country photographed is fairly level there will be found little difficulty. If, however, there are high hills and deep valleys included there will be found a world of woe for the man who must lay the mosaic map down. The only remedy is to project the negative onto an easel, tilting the easel to rectify the tilt of the camera at the time of exposure. Variations in altitude must be corrected on the prints by enlarging or reducing. Most of us have made pictures of high buildings where we could not get far enough from the building to get it straight on the plate. You all know how the correction had to be made. Well, there is little difference in the operation of restitution.

When the mosaic is completed a border is pasted on, titles added if desired and a graphic scale drawn on where it will not mar the map. Then the map is set up and copied on one or several negatives. Enlarged prints of the completed mosaic may be made from these copy negatives if desired.

Last summer, immediately after the earthquake at Santa Barbara, the 15th Photo Section, Air Service, made a mosaic map of the city. The map was in the hands of the city engineer within 48 hours after the earthquake. From this mosaic could be seen the extent of the devastated area and an estimate made of the damage. It was also of use in the traffic problems, which were many.





San Francisco, California. The Civic Center and environs. A diagonal view showing heights of buildings as well as areas.

**Obliques** are the kind of pictures with which we are all familiar. They are made by pointing the camera over the side of the ship. Obliques are taken usually at about 1,500 feet altitude. The camera may be held in the hand or suspended on a mount. Vibration is taken up by shock-absorber cords on the mount or by the photographer's body if the camera is hand-held. In making obliques the photographer should take care to show the horizon; if possible. Obliques resemble pictures made from mountain tops. They are the kind of pictures which would be used by industrial organizations and real estate people. Unlike the vertical picture, the oblique offers the photographer some latitude in the way of composition, and I have seen some very beautiful pictures, which were made from the air—and I have seen some of the other kind, too. If the photographer knows the location and the point that he is to photograph he can choose a viewpoint and a time of day when the shadows suit him. The pilot will always co-operate with him so the result is entirely up to the man behind the camera. Of course there are occasions where a picture must be made regardless of conditions, but even then a point of view may make the difference between a picture and a photograph.

**Stereograms:** Stereoscopic pairs may be erected from two adjoining prints, either vertical or oblique. With the verticals, assuming that an overlap of 60 per cent has been allowed, any two adjoining prints may be mounted as a stereogram. With obliques it may be necessary to calculate the intervals between exposures. If sufficient interval has not been allowed the stereoscopic effect will be wanting: if the exposures are made at too great intervals the effect will be exaggerated. With a mirror stereoscope

## CAMERA CRAFT

stereoscopic pairs may be inspected without the necessity of cutting and mounting them. In the absence of the mirror type they may be mounted in the same way as stereos made on the ground and viewed through a hand-held stereoscope. I think there are great possibilities in a commercial way for stereograms. I have in mind some aerial pictures made by the section of which I am a member, of timber-land and forest in the Sierra National Forest a year or so ago. From these pictures, experts of the Bureau of Entomology were able to note damage done to trees by the pine beetle.

This article would not be complete without mention being made of how the army Air Service trains its photographers. At the Air Service Technical Schools at Chanute Field, Rantoul, Illinois, a department of photography is maintained. There under a director and a very competent staff of instructors, civilian and soldiers, a wide range of subjects in photography is taught. The basic course lasts only four months but men having a previous knowledge of photography get a vast amount of thoroughly practical instruction and training. Young soldiers beginning in the art get the fundamentals and with later experience become very capable photographers, valuable to the service and useful members of the profession after their return to civil life. All photographic officers are graduates and enlisted men of the photographic sections are being trained as rapidly as service conditions permit.

The most important subject taught there, I believe, is polyconic projection. By means of this system, photographic mosaic maps, even of very large areas, may be laid down with great accuracy. Students of good education learn the principles of this subject and later, by practice, improve. But the time allowed (8 weeks) is hardly enough, considering the importance of the subject. At the school there is available to students a fine technical library and they are encouraged to pursue their studies beyond the scope of the course. If the student fails to make good it is largely his own fault.

While the writer is an aerial cinematographer, it will not be necessary to say much about motion picture photography from the air, as this subject has been well covered by a number of excellent textbooks, the best of which, in the opinion of this writer, is issued by the N. Y. Institute of Photography. It has been edited by Lieut. Carl Gregory, who was in charge of that work in the Signal Corps school, and is perhaps, the greatest authority and most brilliant exponent of the art.

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In the air, under the seas, on land, in business, pleasure, sciences, and art, photography has a place, makes new things possible, perpetuates the present for posterity.



## Selecting Actors for an Amateur Movie

Considering that the Movie Stage as we see it is in the proportion of about one tenth that of a real stage, the conclusion is obvious that the performers must be scaled to the dimensions. Which means that your cast must be selected from among your medium sized or short acquaintances.

You will of course see the policy of choosing for your women characters the pretty, dainty, and graceful. Whatever personal likes and ties may lead you to thinking of a girl, the audience confronted with her image moving about in the light with a dark surrounding, will have neither affection nor patience with any homeliness or awkwardness. Why should they? The motion picture is a show and not a matter of affection. If, then, the girl is not attractive, graceful, dainty, kiss her if you will but keep her off the screen.

The men should approximate judiciously to the average size established by the foregoing, and if not handsome should at least be manly. Even the villain, if you are having him on the bill, should be a possible character. The leading man's first requisite is to look on the screen as if his clothes were made for him and not left as a heritage. To wear one's coat as if it is his own, to step out without seeming to kick a boulder out of the way, to forget one's hands, and to deport as a human male,—these are the masculine requirements of your actors.

The need of gestures, odd to say, is less in motions than in spoken drama. It is facial expression and a sort of general posing of the figure that carries emotions across in the films. Movement should be even and deliberate for sudden motions register as blurs or kicks. Watch your performers and train them to avoid

jerky, spasmodic gestures. Repose, that is the word for the thing we are discussing now.

Spare the lady or gentleman who shows even the beginnings of age, unless they be cast for appropriate parts. The camera registers and the light exposes every line and hollow without mercy. No make up, no studied lighting can serve here as on the regular stage, for your lighting must be suited to the needs of photography not the misfortunes of the actors.

We shall deal with Make-up later but a story occurs to us that was told by Leonard Donaldson, an English Motion Picture Director of prominence. Here it is.

A visitor at one of the studios coming face to face with one of the attaches said, "By Jove, though, how awfully clever you chaps are at making up. What a wonderful nose! And that scraggly set of whiskers looks positively real. Your disguise is perfect. What are you playing?"

The reply must have been disconcerting. "I'm not playing at all, you darned fool. I'm not made up. I am the author."

(To be continued)

## Cine Suggestions

By H. Syril Dusenbery

Wherever you can, use a tripod, even if your camera is motor or spring driven. If you want a clear clean cut steady sharp pictures, a tripod must be used. A sturdy tripod should be regarded as an essential part of your equipment. If conditions do not permit you to use a tripod, brace the camera against your body or some firm object and hold it as steady as possible. A small movement of the camera while taking a picture is greatly magnified on the screen when the picture is projected.



## CAMERA CRAFT

Take care to expose your films correctly. Remember that if the exposures are not correct in the first place, you will have a very sorry looking reel when it comes back from the processing laboratory. Remember that hundreds of films are continually being run through the processing laboratory and you can not expect your reel to be given individual attention, or is this necessary if you have your exposures correct in the first place. This applies of course to 16mm film that is finished by the reversal process.

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Owners of motor driven cine cameras have a tendency to make the individual scenes too short while those using hand-cranked camera make their scenes too long. Expressed in screen-time, fifteen seconds is a good average. A scene less than ten seconds becomes a mere flash and one over twenty seconds is too long unless the subject is of unusual interest.

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Swiftly moving objects are best photographed at an angle of forty-five degrees. It is folly to attempt to photograph them at right angles to your camera because if this is done, the subject will sweep across the screen in a flash when the film is projected. Such a picture will appear nothing more than a blur. To be interesting, pictures must show a bit of detail and convey the idea of rapid motion at the same time. Shooting at an angle of forty-five degrees does this best.

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Keep your equipment clean. This is more important in Cine Photography than in any other branch. Particles of film and emulsion lodge themselves in both the camera and projector every time a picture is run through. Clean the film gate of the camera before a new reel of film is put in every time you use it. Clean the projector every time you set it up and oil it carefully every five or six thousand feet. You will get better results and lengthen the life of your equipment.

To which add the natural pleasure that comes of well cared for apparatus and the joy of efficiency, the price of which is care.

### Title Making

By H. Syril Dusenbery

Titles put the necessary finishing touch on your Cine Films and save giving a long tale of explanation while the reel is being projected on the screen. There are several easy and very practical methods of making titles on cine film at home.

The best results are obtained when white lettering is used against a black background. There is a very good reason for using this combination rather than the customary black lettering on white. The film is projected in a dark room and when a number of titles flash on the screen in rapid succession with a white background it is very hard on the eyes. The white letters on a black background are more nearly the tone of the film in which they are inserted and are less tiring on the eyes.

The simplest method is the Blackboard method. The desired working is written on a blackboard which should be about 12 x 16 inches in size. The smallest letters should be about three-quarters of an inch in height. Write on the blackboard with ordinary chalk but be sure that there is enough chalk on the board to make the letters white and not grayish. Press hard with the chalk and if necessary go over the letters several times to get them brilliantly white. Next set this blackboard up in a good even light. Outdoors in a light coming from the north is preferred. While the blackboard can be set in direct sunlight, a diffused northern light is to be preferred. Focus your camera carefully on the blackboard, measuring the distance with a tape line if necessary and expose just as you would for any close-up in the given light conditions. Allow one second (screen time) for each word, with at least three seconds for one or two word titles.

If you are able to do free hand lettering, you can make your own titles with white "show-card" ink on black card board. The letters must be a strong opaque white. The remainder of the details being the same as already described.

It is essential to remember that clear captions make quick reading possible.

(To be continued)



FIRST AWARD (Silver Medal)

JOHN SKARA

## Our August Competition

The standard was so markedly differentiated from the mass submitted that the jury had an easy time this month. For some reason the number of prints dropped below the two hundred mark but as a compensation I noted many new names. The winners have become familiar to our readers and beyond a doubt, when the Advanced Competition is started they will leave the field open in the Regular Competition for the many.

This is not an altogether unmixed virtue for I fear some of the incentive and much of the self-imposed compulsion to better work will cease to actuate many

who now strain for honors. Better not to win against noble competitors than to carry away easy honors.

## Contributors for August

Miss Anthony  
L. F. Argrenom  
Miss E. Bell  
Mrs. A. Biddell  
E. W. Chapman  
J. F. Cooper  
Miss C. E. Craig  
E. N. Davey  
Emil Enno  
C. E. Erkmann  
T. Farnham  
Mark Fay

# CAMERA CRAFT



Second

Johan Mulders



Third

Valentino Sarra



Fourth

Max Thorek, M.D.



Fifth

D. M. Smith

E. Glaser  
Elsie Ruth Glover  
O. L. Grey  
V. Guizzett  
A. Haarpainter  
Ewald Haase  
R. Haase  
C. C. Hauver  
Johan Helder  
E. C. Helm  
C. Louis Horr  
Harry Inman  
H. M. Jackson  
V. J. Jiricek

Dr. K. Koike  
B. F. Leeper  
C. A. McCormick  
Louis R. Murray  
N. C. Newstrom  
Dr. J. B. Ochsner  
M. S. Osaki  
A. J. Pandian  
J. T. Perry  
C. R. Phelps  
Leonard Purin  
A. P. Richards  
W. C. Rodgers  
V. Sarra

Anna E. Scantlebury  
Paul F. Shope  
W. K. Shimidzu  
Damian H. Smith  
P. Simpson  
John S. Skara  
Dr. Max Thorek  
N. G. Thorne  
T. K. Tsukane  
A. Dudley Tyler  
W. Uecker  
T. M. Waumsley  
M. Yanagisawa  
J. Yoker





### The Leaven of the Arts

The life of a physician is in many ways a bitter one. His aspect of humanity is such as to make the kind seem full of complaints. The Banker has little of poesy in his calling and it is conceivable that he get over much of sordidness, for men are lenders or borrowers when they come to him. To all of us in more or less the same way our kind show their outer and harder side as we meet them in the course of business.

Here the Arts evince their glorious beneficence. A very large number of professional men are enthusiastic amateur photographers. The present Vice President of the United States of America is a musician of real ability. At least one melody must be credited to him which shall never die. It takes a place with the immortal little things in music such as Schumann's Traumerei, Rubenstein's Melody in F, Moszkowski's Serenata, and MacDowell's To a Wild Rose.

Of all men we know, Mr. Dawes best exemplifies how little we can judge a man by his exterior, by his business, or by his ways. The Dawes Melody is quite the perfection of delicate sentiment. Such a big loneliness, such a tenderness of memory, such gentleness of soul is in the tune as will astound posterity when it reads of the force of mind, directness of manner, financial ability, and physical courage of the composer.

The Arts are indeed the leaven of life. They are what is allowed us of the Divinity of our souls,—allowed us in the pursuit of living and wealth and power. Without Art the greatest of men should be brutes.

And so we need not feel sheepish in confessing that Photography is almost an obsession with us: That we spend many dollars and hours in making pictures, reading formula, and experimenting with all sorts of things just to put a picture on a sheet of paper to give away at last.

We cannot all paint pictures, or capture the tune our soul would sing but our voice cannot. We can learn to use a camera and print a photograph. I, for one, feel a gratitude to the great ones who have made photography possible and am firm in the belief that as long as photography can give me the pleasure it does I shall not grow old. May God grant I may never outgrow the enjoyment of play, and that photography may remain my form of playing.

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There's a diamond in every pebble, a fortune in every occupation—  
if you don't figure values in dollars and cents.

## On Snap Shooting

The Aristocratic Advanced Pictorialist is prone to speak contemptuously of the larger contingent who get their pleasure out of photography with a hand camera and seek neither deep knowledge nor distinction. Yet there is a peculiar importance to these very persons. Snap Shooters! we throw at them as a sort of stigma. Snap Shooters be it. Their number, the tremendous sum of money they spend on supplies, their persistence, are the factors which make it possible for factories to manufacture the things which the Pictorialist cannot do without, for dealers to survive and be on hand to supply those things, for thousands of Photo Finishers to support their families and add their influence to civic betterment and the upbuilding of communities.

That is the material side of it. There is a romantic. If we could delve into old trunks, look into old albums, reopen old letters, carefully tied with faded ribbons, we might find that the snap-shots have come through a period of years bringing with them a redivivus of romance which the commercially made portrait or view, or the ambitious pictorial effort could never carry down the vistas of time. Could never have brought over the illimitable days that have intervened between the yesterdays and the todays.

The young people are snap-shooting now and what they happen to catch in a casual way shall be history or sacred sentiment some day. Respect them. Encourage them. It is one thing more, away from the purely sordid toward the ideal.

A mere scrap of paper once shiny and bright,  
Now faded and dulled by the air and the light,

With a sweet, wistful face looking out from the haze,  
And a pair of bright eyes, unbedimmed like the glaze.

How the years have gone by since the slight thing was made!  
How the changes have come! When the light head was laid

On my shoulder, in youth, she was queen, I was slave:  
And the boy that was "Me,"  
And the face that I see,  
Come out of the past from the snap-shot she gave.

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Camera enthusiasts are apt to be of the quieter, contemplative sort. They have trained themselves to seeing beauty and to recreating it in concrete form from the dispersed elements of Nature. Seers are thinkers.



## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.



MARCUS ADAMS

### The Convention Attractions

We have already told you something about Marcus Adams, president of the Photographers Association of Great Britain and Ireland, and Walter Scott Shinn, of New York City, both of whom will be on the program at the coming Chicago International Convention.

These two make a specialty of child photography, a subject which naturally takes first rank as the photographing of children is a very large part of the work of every studio, with the exception, of course, of Pirie MacDonald's studio in New York City, where Men-only are photographed.

Now we will tell you something about quite another kind of photographer.

Colonel Edward J. Steichen of New York will be on the program and his subject will be the general one of "Photography." That gives him leeway to talk about whatever phase of photography he thinks will interest the members. Colonel Steichen in his earlier days was a staunch "secessionist" by which is meant he belonged to that coterie of pictorial photographers led by Alfred Steiglitz who broke away from the

old ideas that photographs must necessarily be sharp and clearly defined and who exhibited pictures which were, at that time, most heartily condemned by the old line photographers. But at least they did this for photography—they brought about the use of soft lenses and showed that naturalism lay more in a softening of the lines than in needle sharp delineations.

Steichen today has broken away from those ultra ideas. He is now a firm believer in "straight photography" and if you will get hold of a copy of *Vogue* or *Vanity Fair*, you will see a great deal of his work. In fact, he is one of the leading portrayers of styles by the camera, and his connection with the leading fashionable journals brings him into the homes of the "Four Hundred" and gives him photographic opportunities that few others get. Steichen for a time deserted the camera and painted in oils, for he is first of all an artist and then a photographer. He will have a very interesting story to tell and much that will be of value.

Miss Virginia Whittaker hails from Pittsburgh. Anyway, she works there now for the Breckon Studios—not as a photographer or as a photographic assistant, but at the other end of the business—the business producing side. Miss Whittaker has a most engaging personality and is a natural leader. Business production and salesmanship will be the burden of her talk on the program, but she has hidden these subjects under the title—"The Ifs and Buts of the Photographic Profession." Miss Whittaker was on the 1925 Cleveland program, but illness prevented her from appearing. You will not want to miss her talk this year.

Space in Exhibitor's Hall is filling up rapidly, however, there is still some desirable space left for manufacturers or



## CAMERA CRAFT



COLONEL EDWARD J. STEICHEN

dealers who wish to display their merchandise. A. S. Hurter, Convention Manager wishes to announce that reservations for space must reach his office, 137 N. Wabash Ave., Chicago, Illinois at once, as it will be necessary for him to give the Coliseum instructions regarding the building of the booths.

It is well for the Commercial Section to know that they are being featured also. No less an attraction than Laurence B. Morton, of San Francisco, who is known from coast to coast as Circuit Morton, is going to speak on Commercial Section Organization. Mr. Morton has been so active in association matters and has stood at the front and withstood the brunt of so many vicissitudes that he knows his subject and can speak from a full heart. His service as Convention Manager for the PIPA San Francisco gathering in 1925 is still talked about in the West.

### P. A. of A. Summer School

The P. A. of A. Summer School is certainly coming to the front with a lot more registrations since last week. Enthusiasm,—well, we wish it were possible to take the space in these Columns to publish some of the enthusiastic letters which we have been receiving. Registration for

J. E. Nicholas of Platteville, Wisconsin was received this morning in which he says "Mrs. Campbell, I'm back again. If I receive one-half as much this year as I did last, I'll say it will be time and money well spent."

Mrs. Louise Stewson of the class of '23 says, "Am sending in my check for registration for the P. A. of A. Summer School. Be sure and save a place for me. I do not feel as if I can afford to miss the wonderful opportunity which the month's course of instruction gives to the members of the Association."

The Bulletin of Photography is offering a wonderful opportunity to the Photographers throughout the country to attend the Summer School at Winona Lake, Indiana—everyone has an equal chance and all that is required is, to enter the contest and try for the "Free Tuition to the School," to put on your thinking cap and write an Essay on the "Value of a Photographic Journal to the Photographer." This should not be very hard to do and would give the winner a wonderful chance for a course in Portraiture under ideal conditions and under the direction of capable and efficient instructors. Here is more food for thought—the Trustees of the School and Mr. Towles spend not just two or three months on the School plans and arrangements, but the full twelve months time. There are many arrangements to be made and plans to be discussed which means time from their own personal affairs to give these things attention they require for making the School a success. When Mr. Towles made his trip to the School a month ago, he completed his plans and arrangements for the decorating and renovating of various class rooms at the School and reports everything in fine condition.

There are only a little more than two weeks left till the opening of the School and there is just time enough to get in "Under the wire" for those who have not as yet sent in their registration. ACT NOW while you still have the time.

CONVENTION DATES: AUGUST 23 TO 28



## Master Photo Finishers of America

Harry S. Kidwell, President.....217 N. Wells St., Chicago, Ill.  
 Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
 F. W. Barta, Treasurer.....318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

New England States: A. E. Block.....27 Von Hillern St., Dorchester, Mass.  
 Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
 Canada: W. A. Taylor.....274 Carlton St., Winnipeg, Man., Canada

Mid-eastern States: E. H. Brunner.....12329 Superior Ave., Cleveland, Ohio  
 Central States: Theo. Zercher.....117 E. 6th St., Topeka, Kans.  
 New Jersey—N. Y. C.: J. G. Taylor.....24 E. 23rd St., New York City  
 Southwestern States: W. F. Warren.....524 "F" St., San Diego, Calif.  
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 South-central States: J. W. Taylor.....P. O. Box 22, Little Rock, Ark.  
 North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### Executive Manager's Office

Master Photo Finishers of America

Box 1020

Rockford, Ill.

1926 Membership by Divisions

### Master Photo Finishers of America

As on May 24th, 1926

New England.....102

Connecticut .....22

Maine .....8

Massachusetts .....50

New Hampshire .....9

Rhode Island .....10

Vermont .....3

Southern California .....77

Northern California .....46

Missouri .....45

Wisconsin .....45

Ohio .....44

Minnesota .....42

Illinois .....41

Michigan .....41

New York State .....41

Nebraska .....36

Iowa .....33

Philadelphia .....33

Washington .....33

Kansas .....32

Greater New York .....26

Indiana .....26

Western Pennsylvania .....26

Eastern Pennsylvania .....24

\*Canada .....23

Alberta .....3

British Columbia .....2

Manitoba .....4

Nova Scotia .....1

Ontario .....4

Quebec .....2

Saskatchewan .....7

Chicago .....23

Florida .....23

New Jersey .....23

Detroit .....17

South Dakota .....15

District of Columbia .....14

Kentucky .....14

Oregon .....14

Cleveland .....13

North Carolina .....12

West Virginia .....12

Georgia .....11

\*North Dakota .....11

Black Hills .....9

\*Colorado .....9

Tennessee .....8

\*Oklahoma .....7

\*Texas .....7

Virginia .....7

\*Montana .....6

South Carolina .....5

\*Arkansas .....5

Arizona .....4

\*Idaho .....3

\*Maryland .....3

\*Mississippi .....2

\*Utah .....2

\*Alabama .....1

\*Hawaii .....1

\*Mexico .....1

\*Nevada .....1

\*New Mexico .....1

\*Wyoming .....1

Total .....1100

\*Indicates territories not yet organized.

### Classification of Membership

Class "A" .....55

Class "B" .....120

Class "C" .....418

Class "D" .....507

Study this Data.

## CAMERA CRAFT

Notes: It is interesting to note that Missouri shares fourth place with Wisconsin in point of membership, which, considering that it has been organized as a Division for less than three months is a remarkable record. This record, for the most part is due to the efforts of H. O. Franslau (deceased) in sponsoring the organization of St. Louis and of E. L. Hurlburt, of Springfield, the Missouri Division Secretary who has been specially active in organization extension work. California, with its Northern and Southern Divisions tops the list by states for a total of 123 members—the largest number of members enrolled in any state to date. This is due to the splendid work of the Division Officers in both divisions in sponsoring strong district meetings throughout their territory. The Northern California men, headed by President O. C. Hansen and Secretary M. O. Leonhart of San Francisco and Oakland, deserve much credit due to the long distances which separate their trade centers and the Southern California boys headed by President W. F. Honnen of Los Angeles the same credit for the largest Division membership from any one state. Kansas with 32 members, and Florida with 23, deserve special mention as making specially good showing for Division just organized this spring. Of course, much can be said for every Division's progress and specially for the fourteen new Divisions just starting this spring. Eleven hundred we stand today—let's make it thirteen hundred before October 1st.

GUY A. BINGHAM.

### To Photo Finishers

After noting the marked progress of the Master Photo Finisher movement in 1926, and its very extensive program in production and distribution of concrete sales helps—you or the firm may have considered affiliating with this co-operative movement for better business, at the start of the new year.

The fiscal year of the Association runs from October to October, of each year. In order not to discourage applications for membership during the three months prior to the opening of a new year, our constitution provides that where an applicant, who never previously has been a member, makes application after July 1, that he shall receive the benefits of membership for the period between July 1 and October 1, as well as the entire fiscal year following.

Therefore by making application now, your membership if granted would entitle you to membership in good standing until October 1, 1927. And would therefore give your firm the advantage of obtaining this summer the use of general advertising items, as well as those special items being produced for July, August and September.

The very best evidence of the real value of being a Master Photo Finisher, can best be shown in the very substantial increase in membership this year as compared to 1925. Last year on December 31, the membership was running 1016. Today it stands 1197 with some months to go.

We are no longer begging your support in order that we may gain the necessary number to show results. That point has been passed. Ask any Master Photo Finisher his opinion of the value of his membership. But if 1200 progressive Photo Finishers can accomplish big results from a bit of co-operation, 1800 can bring a full fifty per cent increase in those advantages. That's why your support will help. That's why you are wanted, both your support as well as your co-operation for better and more equitable trade conditions. Your application blank is attached. Shoot it our way today.

Together, let's make Photo Finishing the profession it could be.

Very sincerely yours,

GUY A. BINGHAM,

Executive Manager.

KIDWELL SAYS: "GET READY,  
KEEP READY FOR OUR CONVENTION."





## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.  
IDA M. REED, Secretary, 708 Market Street, San Francisco, California.

### What Ho! Seattle Calls

President Vinson is running under a full head of steam. In fact he has been going some right along, we'll tell the world. Eastern attractions of such magnitude as will repay the photographers from whatever distance for the time and expense of trekking to Seattle.

Charlie Aylett who has been doing yeoman's work at the National and who is known as an enchanting speaker as well as one of the great photographers of the continent is going to tell us what and how. He is the man who can do it.

That is one. Keep your ear close to the ground and presently you'll hear a big noise. Features which we are not at liberty to disclose at this time are to be released. Such features as will astound you all. You shall get full particulars in plenty of time but keep getting ready to make the trip.

It is rumored that the Los Angeles is planning to attend in a host and the discussion as to how they are to go is hot and furious. Some say it is to be by auto caravan, some want a special car, but the most favored plan to date seems to be by boat. Our Los Angeles brothers propose to install a steam calliope on board with a super-power Magnavox and to notify the coast clear from their starting point to their destination that Los Angeles is a great city. Why should that be necessary? Everybody knows it, don't they, he, she, everybody.

About the picture exhibit. That must be worthy of the P. I. P. A. It is the essential of a photographers' convention. Pictures are the product of your profession, the whereby of your living, the wherefore of your fame. Pictures, pic-

tures, pictures. Profusely, liberally, the best of pictures. Make them as you go along. You happen upon an especially fine negative, your printer turns out an outstanding print—of course all your work is good but sometimes accidents happen to the best of us and something unusually good come into being. Lay it aside and mount it with affection and care for the convention.

Brother Todd, of the Morgan, Depue and Company, is getting the best work of the best masters in Europe and America lined up for you. Put your shoulder to the wheel and help him roll a good thing along. Let him know by letter that you are with him and are to be counted upon for the best that in you lies. Anyway, whether it lies or not. This means every member.

Aw, come on fellers. Don't hang back or leave it to the others. If they feel the same and leave it to you we'll all miss an exhibition worthwhile.

There'll be fun, and education, and profit. But there must be such an exhibit of pictures as will advertise photography and photographers to one another, as worthy of interchanged respect, and to the world as proving we are professionals, men of ability, artists.

The Entertainment feature has not been neglected and we shall have startling features along that line to talk about in our next issue. Miss Sylvia Berman of the Hartsook Studio and Mr. I. Webster of Webster & Stevens are taking care of it and that spells a grand and glorious time for all. At this time we are permitted to say only that the banquet will be free to registered members and that the committee has a contemplated pleasure in view for us that will be thoroughly enjoyable.

CONVENTION DATES: SEPTEMBER 21, 22, 23

# CHIT CHAT

About our friends.



YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINIT ITALICS TITILLATETH  
YE SPHYNX WITH HYS QUILL

*If you succeed you credit it to yourself. Who gets the credit of your failures?*

*Most people know so little about art that they expect their portraits to look like them.*

## A Sad Case

Another good man gone wrong. Pop Lancaster (Little Mr. Martinez) would let the naughty eye wander once too often so they arrested him, tried him, and notwithstanding the able defense put up by his attorney . . . the Official Prosecutor, . . . succeeded in convincing the judge, President H. K. Magnus that he was guilty. In fact Judge Magnus was in a position to know the culprit was guilty. H. K. Magnus knows a pretty sight when he sees it and he wouldn't put it past any man to likewise do, much less Monsieur Lancaster. So they found him guilty and—but if you weren't there you don't deserve to know what they did to him. All of which is very involved, as it should be.

*The beauty in a picture is not so much what the artist put there as what God granted the artist to see of what is there.*

## G. A. Lindsay Renigs

Big, genial Lindsay may always be counted on to lend a helping hand, especially in the production of pleasure to his fellow men. He made a remarkable Clergyman at the Portland convention and married a perfectly good Miss Portland (synthetically speaking) to an equally good Association Prex in the presence of the latter's legally married wife. But he fell down on us at last. He was to have sung in our Northern California Quartette and we banked on him. At the last minute he wouldn't. He wadna and he wadna, an ye ken, when a Scootsmon wadna, 'tis puir sonce to inseest. Never mind, good friend: We'll get you yet.

## Commercial Photographers' Association of Southern California

I wish to report that our Association held its regular monthly business meeting on June 17th, this being the meeting for election of officers, the following officers were elected for the ensuing year: P. H. Meriman, president; Ralph H. Barnes, 1st vice; Arthur Luckhaus, 2nd vice; S. W. Little, sec'y and treas.

Mr. Clifton on behalf of the Association complimented the retiring officers on their untiring efforts and made a resume of what had been accomplished in the past year. A suitable emblem for the Association had been worked out, cuts made from it and distributed to the members for their stationery. Membership had increased 50 per cent. The Association Exhibit to the National Convention had won the Western Cup. A cost survey had been worked out, ascertaining the cost of making an 8 x 10 photograph. A survey of credits had been made, greatly aiding each member with his credit problems. Last but not least a much greater spirit of co-operation prevails between the members.

We are more than ever sold on the Association idea and are looking forward to a great year in Association work and fellowship.

We are preparing our exhibit for the National Convention at this time and we hope to win your Western Cup again this year.

*Conventions are like fine books: You must get what good there is in them for yourself. What good is a book to the man who cannot read?*

## Another Photographer in the Field

Pictorialists guard well your laurels. Professionals beware of your customers. Firmament stand still and stars hold fast in your flight. Ida M. Reed has become the owner of a camera and is taking pictures as they run. What chance has any man got in the world when Ida goes into the field?

## The Photographers Association of Northern California

Place: Hotel Bellevue; Time: Evening of July 12th; Cast of Characters: Staff Sergeant John P. O'Callaghan, Miss Wanda Stolte, Miss Lois Bestler, Harry Lancaster (of Martinez), H. & K. Magnus, Lee Stopple, Ralph Young, George Derbfuss (My City Oakland) and George W. Miller. Action: Fast and Furious; Scene: In an American Courtroom; Synopsis: Harry Lancaster caught flirting with the plaintiff is arrested and tried. The prosecuting attorney in attempting to prove the character of the defendant brings out evidence that he is known to be a habitual gazer at the legs of tables, chairs, etc. Attorney for the defense repeatedly objects that the evidence, the opposing counsel, the court and in fact the whole proceedings are incompetent, irrelevant, and aside from the point of issue. The court over-rules the objection on grounds that the case is beginning to interest him. Decision follows that Lancaster is not guilty as charged and therefore shall be discharged with a fine of one dollar to be paid to the Treasurer.

The Silver Throated Quartette of Birdie Singers then favored with several numbers which were received with uproarious approval. The marvellous feat of rendering—literally rendering—Sweet Adeline at eight o'clock and on only a glass or two of plain water, apiece, will go down into history. E. K. Butterick, Ansco Hofmeister, H. & K. Siller, and Ralph Lothers & Young have wrought a place for themselves in the hearts of the world with their sweet voices and tender sentiment. The music was—let it go at that.

Sergeant O'Callaghan is full of his subject and when he talks on Aerial Photography it behooves any audience to listen with attention and receptivity. He dealt

with the scientific aspect of present time photography from altitudes as adapted to mapping and military uses. The illustrations in the form of lantern slides showed cameras, flat projections of cities and districts, and types of aeroplanes. The short talk on parachutes, oddly enough, seemed to excite special interest. Sergeant O'Callaghan is a Bulgarian with all the ready wit of that nationality and his quick retorts and spontaneous witticisms enlivened the evening.

The attendance was good, the dinner was good, the company was good, and it was all good. Lancaster as presiding officer pro-tem diffused unctious good humor from the chair, and entirely surrounded by ladies was in fine fettle. Otherwise a good time was had by all.

President McCullagh at last hearing was somewhere in Michigan headed toward Europe. His original plans called for Denver and home but the momentum gained at a flying start has carried him to Flint and, for all we know, may carry him to the land of the thistle where the Mc is Mac and the oatcake and haggis fits guid clansmen to stand the climate. Be ready to welcome him at the next meeting.

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*The happiest people at this convention are those who came prepared to enjoy themselves. You cannot have a good time when you bring your misery with you. The blue sky is over us all.*

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## East Bay Photographers' Club

They had a picnic, so they did: And they invited us and we couldn't go for a good and sufficient reason. No transportation offered and our machine is in the garage for all we know. So we missed a deal of fun and some of that fine turkey which Bill Blewett carved with an ax, as per illustrated invite card. Then to cap the climax they asked us to a Ladies' Night where motion pictures of the picnic were shown and we couldn't go because our vacation began that day and it is the first vacation we have had in three years. Rotten luck, I call it. I only hope they missed me half as much as I missed them.

Notice is hereby given that any body of photographers who want to make a bluff at having us attend much furnish a buss, no not a buss but a bus.





# PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

## About Color Plates

The last few months has shown an increasing interest in color plate photography, made manifest not only by the amount of space devoted to the Agfa color plate, but also by repetition of much old information and some new matter in papers to the Journals and photographic societies. A little of this is worth recording. Thus R. M. Fantome, in the B.J.P. for July and September, deals with a variety of points, the main items of which consist in the advocacy of rapid working, of the maintenance of temperatures at or near 65, and the use of chrome alum after reversing. These particulars are directed especially to the development of plates under tropical or hot weather conditions. We in California have had no small experience of hot weather difficulties, and my own quite large familiarity in this respect, leads me to make these criticisms. The maintenance of a low temperature by ice is usually impossible in the places where landscape color plates are most likely to be used. Secondly, the use of chrome alum after reversing is too late for eliminating some of the chief causes of frilling and green spots, one of the main producers of both conditions being the reversing bath itself. It has therefore been my practice to use formalin as the hardening agent directly after the development of the plate and its rather careful washing, the full minute demanded by the Lumiere directions being necessary. The reason for this is that formalin itself, in conjunction with some developers, is capable of throwing down silver, although this of course would disappear in the reversing bath. The prevention of green spots is not referred to by Mr. Fantome, and is not uncommonly due, at least in many places, to small hard particles in the water, which are deposited on the plate and later cause

perforations, leading to diffusion of the dye during drying. It was for this reason that many years ago I commenced to use, and advocated in *Camera Craft*, the washing of autochromes placed on a frame face downward, under which conditions scarcely anything is deposited upon the film; and if cotton wool be employed for a final cleansing, it is not likely to meet with hard particles capable of causing abrasion. Rapid drying is more important to prevent green spots than frilling, and I still employ the original Lumiere method of rapidly whirling the plate until dry.

## Displaying Color Plates

R. M. Fantome in the September number of the *Color Supplement* of the B.J.P. deals with the above subject, arguing for the use of a complete isolation of the color plate by fastening it in contact with a large-sized glass plate, and framing it in with a cut-out cardboard backing. Undoubtedly for the exhibition of a few autochromes, such a method would have its advantages, but the space would be too great for exhibition work, and however well color plates may stand daylight, and some certainly do stand it remarkably well, yet the constant transmission of light through an autochrome or an Agfa plate will in most cases, in course of time, bring about color changes. In San Francisco I had to use autochrome plates in the museum for instruction in histology and pathology, and the plan successfully adopted there was to frame them in a rectangular rotating case, the floor and ceiling of which were lined with white blotting paper bent at such an angle as to throw the rays from the central illuminating lamps, six in number, onto the transparencies forming the exterior. In this connection it might be well to note the advice given by M. A. Chapuis, at a recent meeting of the French Photographic Society, who exhibited such a viewing

cabinet made according to the designs of Dr. Pollock (insert No. 1) as follows:

The apparatus contains two tubular lamps, each having a single filament, which are placed respectively in the foci of two cylindro-parabolic reflectors, the surfaces of which are somewhat matt. Each lamp is also provided with its own cylindrical reflector, which contributes to the total flux of light. The whole arrangement sends a volume of light onto a diffusing screen consisting of a ground glass and a glass of bluish tint. In front of this screen is the frame which holds the transparency, the whole appliance being enclosed in a well-ventilated casing. The apparatus has been designed with the object of showing autochromes under the best conditions of lighting, as regards uniformity and color and with the minimum degree of heating.

M. Charles Adrien tells us that he has discontinued varnishing, on the ground that when improperly performed, it may lead to inequality of surface and to the carrying of dirt onto the autochrome. Both these reasons seem to me inadequate, as it is only a matter of a little care to avoid them. Varnishes can be filtered, and imperfect or streaky application can be rectified on the spot, by washing the plate off with a little benzol, allowing it

to dry and trying again. I have tried doing without varnishing, but have returned to its use, only I think that when the slides are intended for projection, great care should be taken that the varnish has been perfectly dry, with the application of slight heat before being bound up, and that the cover glass should be separated from the color plate by a paper of thin cardboard mask. The subject of masking leads to the main intention of M. Adrien, who very rightly says that there should be exactly the same careful spacing and if necessary, elimination, practised on a color slide, as we would naturally do in mounting a photograph for exhibition, and he protests against the conventional use of ready-made cut-out masks in this connection, preferring the use of built-up masks with black adhesive paper. Whether such paper should be attached to the surface of the film, the back of the color plate or the inner side of the cover plate, is left open, although preference is given to the first. For my part I prefer the last, because it tends to keep the cover plate away from the film, and also because the first position may lead to unequal pulling of adhesive paper and film under the influence of heat. In this way I have seen a film torn from its bed.



Conducted by SIGISMUND BLUMANN

#### Diffusion Attachment for Hand Cameras By L. C. Ferguson

The common portrait attachment for kodaks can be made into an excellent soft focus lens by flowing a thin coat of celluloid lacquer over the glass and allowing it to dry in ripples. This cuts off the definition without sacrificing the speed or correction of the lens and produces images which are soft and pleasing.

A bit of water applied directly on the lens with a camel hair brush will also do the trick, although perhaps the first method is more practical.

#### How to Make a Distance Meter By Percy B. Prior.

To make the telemeter, procure a plano-convex lens of five inches focus and one inch diameter. Obtain a tube of this diameter, four and one half inches long, or make one by rolling round and pasting several thicknesses of stout drawing paper. Blacken inside of the tube only and insert the lens at one end, convex side outwards, fixing it by glueing a narrow ring of blackened cardboard at each side. The next thing is to obtain or make a second but not loosely. Blacken this inside and

## CAMERA CRAFT

out. Then take a third tube two inches long, the same diameter as the one holding the lens, blacken the inside, get a disc of finely ground glass one inch in diameter and fix it at one end of the tube by glueing in two narrow blackened cardboard rings. The ground side should be inwards. Take the tube holding the ground glass and glue it in at one end of the six-inch tube. At the end of the long further from the ground glass cut out a little piece five-sixteenths of an inch wide and one-eighth of an inch deep. This is so that one can see more readily that the lines on the scale really touch the end of the tube.

The preparation of the scale may next be taken in hand. There are two ways of doing this, and the best is by actual trial. Take the instrument out on a level common or open space, together with a yardstick and two pointed white rods about five feet long. First focus sharply on some far-off object at least one hundred yards away, or further, if possible, such as a spire or chimney, by pushing the back tube slowly to and fro until an image is seen perfectly sharp on the ground glass by the eye placed a few inches away. Taking great care not to shift the adjustment of the tubes, make a pencil line on the lens tube close against the edge of the longer tube. This is the mark for "infinity," written "INF." on the scale.

Now stick one of the rods upright in the ground, and measure off from it carefully a distance of five feet, ticking the second rod in to record this distance. Hold the telemeter so that the lens is against or level with the second rod, and focus sharply on the first rod. Mark with a pencil on the lens tube the exact place where the front edge of the second tube comes, as before. This of course, will be the position for the five-foot line on the scale. In a similar manner, one at a time, measure off 10, 15, 25, 50 and 100 feet from the first rod, setting up the second rod at each distance, focusing the image sharply and marking a line on the lens tube against the edge of the other tube. When all the marks are obtained, rule them neatly in ink, connecting them by horizontal lines at top and bottom. Some of

the marks will be too close together to allow room for the figures; therefore, draw lines spread out at an angle from each of the distance lines, connecting them by a third horizontal line, and write the distance figures against the angular lines which lead to the corresponding marks.

Another way of marking the lines is by calculation. If we divide the focal length of the lens (5 inches) into any required distance and place the quotient below the focal length so as to form a fraction, the image of an object at that distance will be that fraction further away from the lens than the infinity focus. Therefore, just mark the infinity line by actual trial, as before described, then, for a distance of five feet (60 inches), divide  $60 \times 5$ , and the quotient is 12; when five-twelfths of an inch behind the infinity line will be the position for the five-foot mark on the scale. Obviously, the 10-foot mark will be midway between the five-foot mark and infinity. For twenty-five feet (300 inches), 300 divided by five equals 60, and accordingly the mark for this distance will be  $5/60$ , or  $1/24$  inch behind infinity, and 150 feet will be  $1/48$  inch behind. Only note particularly that when the scale is marked in this way, the distances all really terminate in five inches of the front of the telemeter lens. In other words, the 5 foot mark obtained by the foregoing calculation indicates a distance of 10 feet 5 inches, and so on. But this is easily put right by holding the camera so that its lens is five inches in advance of the telemeter lens. When the marks are obtained by trial, however, the camera lens should be level with the telemeter lens.

### How to Avoid Fog

Be careful in loading your camera to keep out of sunlight. See that your camera is light proof. Be certain your shutter works. Do not point your lens toward the sun so that the light glares on the lens. Be careful of the light in your dark-room and remember no light is really safe. And compound your developers accurately.

Our Competition closes on the fifth  
of each month.



SALON WEEK  
IS COMING



# CLUB NOTES

EVERYPRINT  
A WINNER



## FORTHCOMING EXHIBITIONS FOR 1926

August 16th to 28th, inclusive—Annual Ottawa Salon. Open to professional and amateur photographers. Address W. H. C. Carriere 25-26 Citizen's Building, Ottawa, Canada.

August 28th to September 11th, 1926—Toronto Camera Club, J. H. Mackay, Director, 2 Gould Street, Toronto, Canada. Closing date August 1st.

September 4th, to October 2nd—Nineteenth Annual Exhibition Worcestershire Camera Club. Closing date August 11th. Address Hon. Secretary, Art Galleries, Worcester, England.

September 6th to 11th, 1926—Sixth International Salon. New Westminster, B. C., Canada. J. Vanderpant, A. R. P. S., Chairman; D. E. MacKenzie, Secretary, Hart Block, New Westminster, B. C. Canada. Closing date August 26th.

September 13th to 25th, 1926—International Salon, Oregon Camera Club, 507 Abington Building, Portland, Oregon. Closing date August 21st.

September 25th to October 10th, 1926—Antwerp Salon. Closing date August 15th. Address Secretary, Fotografische Kring, Harmoniestraat 12, Antwerp, Belgium.

October 3rd to 17th, 1926—Societe Francaise de Photographie and Photo Club of Paris, France. M. E. Cousins, Secretary, 51 Rue de Clichy, Paris. Closing date, September 1st.

October 17th to 31st, 1926—Pictorial Photographers of San Francisco. Fourth International Salon. H. A. Hussey, Secretary, 64 Pine Street, San Francisco, California. Closing date September 25th.

December, 1926 to January, 1927—Northern International Photographic Exhibition in conjunction with the Bradford Society. Address A. Adderley, Bradford, England.

December 3rd to December, 1927—Scottish International Salon. Address the Secretary, Peoples Palace Museum, Glasgow Green, Glasgow, Scotland. Closing date November 17.

## Bridge of Allan Salon

They say a Scotch joke is something to respect. I would add that, however that may be, anything Scotch is apt to deserve respect. Nor can we take the term as damning with faint praise. This anent the third annual exhibition of the Bridge of Allan and District Photographic Society of which our friend George J. Hughes is President.

The gold medal went to Percy G. Hopcroft of Stourport for as musical a bit of picture as we have seen in many a year. The name is new to me, but I hope to be accorded the pleasure of seeing more of Mr. Hopcroft's work and hope it may come up to this, my first, delight.

The startling prolificity and the number of them of noteworthy workers from the Seattle Camera Club, composed mainly of Japanese, should be a lesson to occidentals. My own experience with my dear friends of the San Francisco Japanese Club has

taught me that their achievements are the product of a natural bent for pictures, especially pattern, and a determined will to learn from anyone who has aught to impart. Their persistence, industry, and ambition is only exceeded by their receptiveness. The Japanese have been accused of imitativeness. By grace of the same justice we are all imitators of the source of our art. They have learned our culture and sometimes have glorified it with the subtlety of their own.

The thing that impresses me in the work of the mass of British pictorialists is the wholesome, sane, adherence to classic traditions. They neither accept nor reject spectacular radicalism but go serenely on their way doing the right thing well. They do not boil and stew in the heat of terrific inspirations but are wonderfully comfortable to live with and mightily improving. And we are taking the Scotch as Britishers in this.

## CAMERA CRAFT

### Camera Club of New York City

"At a recent meeting of the Board of Trustees of The Camera Club of New York City it was decided to join the Associated Camera Clubs of America on October 1st, 1926. The Camera Club is one of the largest and oldest photographic societies in the United States and, up to the present time, one of the very few large clubs which have not recognized the stability and success of the A. C. C. A. by association with the latter organization. The admittance of The Camera Club will bring with it a large membership into the fold of the organized amateurs of the United States. The Camera Club has splendid quarters in New York City and numbers among its membership many of the leading Salonists of the U. S. whose work has been exhibited in practically every exhibition held at home and abroad. H. S. Grintesse is Secretary of The Camera Club, 121 West 68th Street, New York City."

### Cleveland Camera Club

How is this for enterprise and growth? This Club is going to move into new quarters with 3600 square feet of floor space, an auditorium seating 250, new furniture throughout with plenty of easy chairs, carpeted floors and curtained windows and the old enthusiasm to meet the cost.

The July Bulletin of this organization thanks us for our praise but what else can we do? If "Thru The Darkroom Door" grows much larger we shall become jealous and then watch out.

### California Camera Club

The work of Nicholas Haz was accorded a place of honor on the walls throughout July and attracted deserved admiration. P. D. Anderson with ever watchful enterprise has planned a series of demonstrations for the novices and the Beginners' Night In the Darkroom was successful needless to say.

The "View Finder" is a bright little bulletin and is becoming quite commercial with its comments on trade and merchandise. This is all to the good for amateur photographers need to know what is being put on the market for them.

The main topic of conversation in the club these days is, of course, the series of outings.

### Pictorialists Society of San Francisco

The Legion of Honor, Palace of Fine Arts and Museum is an edifice that impresses on sight with its portent of all that is finest and best. The interior arrangements and facilities are peculiarly fitted for the exhibition of pictures and the Pictorialists of San Francisco are fortunate in having so splendid a place to hold their coming Salon.

Photographs are in a way temperamental. They call for environment quite as much as water-colors. They have seldom the dominating power of oils, and they depend for the best showing on proper lighting. All this is offered at the Legion of Honor building.

Men like Goetz, Hussey, Harding, Her- rick, Edwards, and the others who compose the society have done much good and hard work for the cause of pictorialism in the West, with the wonderful group of artists in Los Angeles, the ever growing contingent in Seattle, and a number of freelances spread over the Coast, the Pacific district is holding a position amongst pictorialists of the world which we hope to see maintained.

Outstanding figures have come and gone. New names arise in the firmament. Porter- field, that tremendous force in American photographic art, has in a way retired from the amateur field. Goetz vows he is through and claims other and greater ties. Kales has settled to a reluctance to exhibit and to our knowledge is making the finest things we ever saw for his own immediate family. Edwards devotes too much time to executive matters, to the management of exhibits and the formulat- ing of policies for pictorial groups to maintain that prolific creation of remark- able landscapes which characterized his best period.

It is a transitory period and none can say where the new star shall arise. Even the Pittsburgh Salon looks eagerly to Europe for freshness and vitality. It is a period of partial inertia and from it shall come a renewed vigor, a startlingly new something—perhaps a new school.

Pattern has had its day. Spectacular lightings have had their day. The British artists have gone along with characteristic conservatism and made real, good, art and we seem to be swinging their way.



# NOTES & COMMENTS



## Ilex Products

At the conventions we heard much sincere praise from those who should know about Ilex lenses and shutters. From such amateurs as had the courage to buy American made objectives with which they achieved Salon masterpieces we learned that Ilexes were always right. From the many who insist that whatever lenses they use must be mounted in Ilex shutters we were assured they could be depended upon for high efficiency and absolute accuracy. From our own experience we can affirm the praise was only just.

What do you know about Ilex? A request to the makers will bring you literature that will enlighten you.

### A Sibenek Enterprise

When L. B. L. Sibenek wants to get his literature to his clientele in just the shape they want it he goes ahead and does it. Home Offices and Printers mean nothing to him. He just mimeos a lot of vital stuff, such as prizes, code names, and pure pep and mails to where it will do the most good.

Those Special Bulletins intrigue us and we always wonder what the next one will spring. With which few words we earnestly hope we have not rocked the boat. We don't want to do that for we are sailing with you L. B. L. S.

### Defender Closes Western Stock House

For business reasons that shall in no wise interfere with as prompt service as ever the above firm has closed its San Francisco branch and will hereafter supply the trade and profession from the nearest branches or the home plant. Mr. Sibenek will still stay on the coast to look after the interests of Defender products and meet his many friends and the jobbers will stock fully to meet a demand which now comes to them more forcibly. Velour Black and Artura are striding along mightily.

400

## Anso Light Meter

The wonderfully compact and efficient light gauge made under the Milner patent and marketed by the above name is selling so widely that Anso Photoproducts, Inc., are hard put to supply the market. Summer with its variable lights and shades and Autumn with its difficult lighting is at hand. Order betimes from your dealer and be prepared. Save many times the cost of waste with the price of one Light Meter.

## United States Civil Service Examination

The United States Civil Service Commission announces the following open competitive examination:

Photographer, wet plate.....	\$1,680
Photographer, dry plate.....	\$1,680
Assistant Photographer, wet plate....	\$1,500
Assistant Photographer, dry plate....	\$1,500
Junior Photographer.....	\$1,320

Applications for these positions must be on file at Washington, D. C., not later than August 7. The date for assembling of competitors will be stated on the admission cards sent applicants after the close of receipt of applications.

The examinations are to fill vacancies in the Departmental Service, Washington, D. C., and in the Federal classified service throughout the United States, including a vacancy in the position of junior photographer in the Bureau of Mines, for duty at Pittsburgh, Pa.

Senior Artistic Lithographer.....	\$1,860
Senior Negative Cutter.....	\$1,860
Senior Copperplate Map Engraver.....	\$1,860
Artistic Lithographer .....	\$1,680
Negative Cutter .....	\$1,680
Copperplate Map Engraver.....	\$1,680
Assistant Negative Cutter.....	\$1,500
Asst. Copperplate Map Engraver.....	\$1,500
Junior Negative Cutter.....	\$1,320
Junior Copperplate Map Engraver.....	\$1,320

Receipt of applications for these positions will close August 3. The examina-



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tions are to fill vacancies in the Geological Survey, the Coast and Geodetic Survey, the Hydrographic Office of the Navy Department, and in positions requiring similar qualifications.

The entrance salaries are shown above. After the probational period required by the civil service act and rules advancement in pay without change in assignment may be made up to \$2,400 a year for senior artistic lithographer, senior negative cutter, and senior copperplate map engraver; up to \$2,040 a year for artistic lithographer, negative cutter, and copperplate map engraver; up to \$1,860 a year for assistant negative cutter and assistant copperplate map engraver; and up to \$1,680 a year for junior negative cutter and junior copperplate map engraver. Promotion from lower to higher grades may be made in accordance with the civil service rules as vacancies occur.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the Board of U. S. Civil Service Examiners at the post-office or customhouse in any city.

### Slams At Us, Americans

A while back we noted a cartoon advertising a German make of Camera where an American of the Musical Comedy type was shown with pockets bulging with whiskey bottles. The contrasting half showed an idealized European with neatly fitted clothes and a compact type of camera in a side pocket. The caption was to this sense, 'In America the Whiskey Bottle, in Europe, the Camera.'

A Swiss correspondent of the A. P. and P. states that the Americans at the Council of League of Nations at Geneva were obtrusively noticeable for the gaudy cameras they exhibited. One is described as flashing a golden instrument in a vivid purple leather case and the writer naively says that only an inlay of pearls was needed to make it fit for a multi-millionaire.

Now this is unjust. Such cameras are not made in America. Ninety per cent of the instruments sold in this country are of the conservative sort and the leather cases are very modest. We are, as a na-

tion, known to standardize and standardization is formal. The flashy cameras, the most costly, the unusual, come out of Europe. Perhaps they are made for the American trade. Even so, those who profit should not quarrel with their bread and butter.

We are not hypersensitive people but we prefer not being judged as a whole by the *outré* amongst us. The objectionable element naturally is most prominent and such minority do not constitute a basis of judgment. All Frenchmen, for instance, are not seen mincing along the streets kissing one another on the slightest provocation, all Englishmen do not wear dinky tweed for-and-after caps and monocles, all Swiss do not wear a chicken feather in Alpine hats and walk through life yodeling, nor do all Germans present that arrogant, supercilious, superman attitude toward the world. Gentlemen are less different from one another than cads, of whatever nationality. You could hardly tell an American on the streets of London, Paris, or Geneva from the native, if he be of the better sort.

Nations are buying from one another, are striving to establish an *entente cordiale* in every way, and multi-millionaires have been known to be to the manner born. Betimes multi-millions are convenient to the owners and not so long ago multi-millions were useful for a great international purpose. Personally, if I must cry "Touche" I may still parry and reserve a point that can deliver its prick. But wherefore?

### Institute Professional Movie Camera

The new Institute Standard Professional Motion Picture Camera put out by the New York Institute of Photography is creating new friends and users everywhere. Mr. Leonard Mitchell, director of publicity and news photographic chief for the United States Steamship lines, after testing the camera thoroughly by using it for the production of some historical pictures which he is filming, has had the photographers on the *Leviathan*, the *George Washington* and the *Republic* each supplied with one of these cameras and expects to equip every one of the liners of the U. S. lines with one of these instru-

ments. As the photographers of the U. S. lines are the chief source of sea and ocean news for the topical weeklies who demand the best photography possible under the difficult conditions encountered in pictorial news, it would be difficult to find a higher recommendation than this.

### A Notable Haloid Book

To celebrate its twentieth anniversary the Haloid Company has issued a book that will form a part of every photographers library or we are mistaken. It is entitled "Twenty Years of Haloid Achievement." The Frontispiece shows a buxom beautiful girl at the front door of the plant and no nicer welcome could be given to enter the building to start the book. Pictures of every building and room, of machinery, of officers and executives, even of one of the drays. The catalog of contents is dull but the text and the illustrations are vital and intensely interesting. Get this book. It is yours for the asking.

### Another Addition to the Family

Since marketing the 100 power microscope a few months ago, the Wollensak line of microscopes and accessories has achieved significant growth and popularity.

Following the demand for a higher power and finer instrument, the Wollensak Optical Company has placed on the market a 250 power microscope. This instrument has a set of two objectives that affords intermediate magnification from 100 to 250 times, with graduations to indicate the exact power. A tilting stand and adjustable mirror permit maximum sub-stage illumination for transparent objects or top illumination for opaque specimens. This instrument is supplied in a neat imitation leather covered, plush lined case, with one prepared slide and complete instructions and sells at \$16.50.

That those who purchase a microscope might further their pleasure and knowledge, an elementary slide set has also been marketed. This consists of 10 prepared slides covering various studies and 10 plain slides with cover glasses and the necessary equipment and instructions for preparing the subjects. This set sells at \$3.50.

### The Latest Photo Miniature

High Speed Photography comes at just the time when the photographer can take the little book to the country with him and in the next two or three months master how to make the most of the busy season and the poor light of winter. Summer is a season, too, when speed is imperative if motion is to be caught on the wing, as it were. Number 198 is fully up to the high standard of the Miniatures and is as full of essentials as an egg is of meat.

### Beware of Swindlers

A Professional Photographer, in Vermont, writes us that an alleged agent giving the name of B. E. Boyer came to him and represented himself as representative for a William D. Thomas, Merchandise Broker, Suite 516, 312 Mason Street, San Francisco, California. This Boyer offered a Universal Motion Picture Camera on a first payment of \$10 which was to be his commission, the balance to be paid on receipt of camera.

In due time a letter sent to the Broker, Thomas, was returned as unclaimed and Mr. Houston suspects he has been swindled. As the solicitor carried printed order blanks the transaction looked genuine.

This matter may be an error all round but it should serve to warn all our readers to keep a reasonable doubt in mind.

### New Halldorson Cinema Arc Lamp

The Halldorson Company has recently brought out a folding twin arc lamp that is attracting wide attention among those interested in amateur motion picture photography as well as among professional photographers who have use of a portable lamp of this kind.

Among the features claimed for it is its convenient manner of folding which is an extension of the principle used in their other folding lamps of building the equipment right into a carrying case. The lamp becomes when folded a small leather finished carrying case that contains all parts but the stand.

Another feature is the fire glass spark arrestor and diffuser which performs the double function of catching the sparks from the burning carbons and of diffusing the light.

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# CAMERA CRAFT

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# CAMERA CRAFT

## A Photographic Monthly

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# CAMERA CRAFT

*A Photographic Monthly*

SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

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NO. 9

## G.W. Harting: A New York Pictorialist

By Sigismund Blumann



G. W. HARTING

In putting New York as an adjective I have meant just that. It qualifies and explains. The largest city in the world has a way of impressing itself on its citizens and through them on all men. So we must begin with the conception of Harting as a New York Pictorialist, as differentiated from a Buffalo Pictorialist (bringing Porterfield to mind) or an Arizona Pictorialist (exemplified by Foreman Hanna) or a California Pictorialist (think of Anne Brigman) or yet a Cosmopolitan like Doctor Chaffee.

Telling the known, the obvious, New York City is a crowded city with immensely tall and angular buildings. It seethes with energy and exacts a speed in living that has no let-up. One who has entered the vortex of its activities may not rest, meditate, or leave it long enough to develop any other psychol-

ogy. In fact, it is essential in order to survive there, to maintain a frame of mind and a mental alertness to things and affairs as they are in New York.

Thus the Pictorialist of the metropolis sees and thinks in terms impressed upon him by his constant and unescapable environments. His ideas of beauty are apt to run to straight lines and angles. The lights and shades of the skyscrapers constitute pattern.

As an obtuse soul who cannot be made to see pattern as the whole of art, and who insist that it is merely one element of which the content of a picture is the main if not the whole, the reader may get the impres-



A WHITEWING

G. W. HARTING

sion that our subject is not going to get a square deal here. Wrong. Harting is an artist, first, last, and all the time. From where he stands he has been able to create beauty out of the material at hand and to impress that evidence of genius upon it which gains my greater admiration from the fact.

Standing at the nineteenth story window of my hotel a few years ago, and looking over some of the meaner nine-story buildings, I saw before me straight lines tapering in perspective to the sky, triangles of shadows,

## CAMERA CRAFT



A BIT OF SUNLIGHT

G. W. HARTING.

rectangles of sunlight, towers and broad masses, flashes from square windows and dark holes in side walls, and the thought came that there were pictures there but infinite skill and great understanding must dig them out from the over plenitude. I was Tantalus, dying of thirst with water to my chin.

Harting's pictures are strong. They are as virile as one might expect from the man, and like him they have a warmth that has survived sophistication. I met him in his own studio—a typical and real studio in a





THE PORCELAIN PARROT

G. W. HARTING

mellow building, such as could be found only in old New York. Up a winding flight of wooden stairs with wide balustrade, lit by sidelights, fan-lights, and shaded by shuttered windows like those I knew as a boy when I, too, was a New Yorker. It was a retired, quiet place and, in artistic surroundings, some of the absorptions of the crowded masses no doubt shaped themselves into pictures.

But you will want to know something of the man. He will be fifty in one more year and opened his eyes, as he puts it, under a Minnesota sky. It was in December and I question if there is a sky in Minnesota in December. As usually, when projecting an article of this sort, I wrote to

## CAMERA CRAFT



BRIDGE DESIGN

G. W. HARTING

Harting for data. Wrote nearly a year ago and importuned several times since, and eventually got what I wanted. You shall have a man's biography as tersely put, as modestly prosed, as his own words can make it. This is the story word for word as I got it.

"After finishing school I attended the Minneapolis School of Fine Arts at Minneapolis, Minn., for four seasons, working as a reporter on a newspaper during the summer months.

"In October, 1903, I came East on a scholarship from the Minneapolis Art School to the New York School of Fine Arts in New York City, where I studied for four seasons.

"Was an assistant instructor at the Minneapolis Art School during my last year there and assistant instructor in one of the life classes at the New York School of Fine Arts for three years.

"Was instructor in drawing and commercial design in the New York City Evening Trade Schools for twelve years. During the day carried on my work as an illustrator for various magazines. This work included fiction illustration, cover designs, posters, etc. A portion of my time I gave to the making of water color paintings, which were used for exhibition purposes.



Portrait HOWARD GILIS

G. W. HARTING

"Dad gave me my first camera when I was about sixteen years old. Have always been interested in photography. During the World War took up photography as a profession. This was due to the curtailment in illustrative work. Been at it ever since.

"I am: An Artist member of the Salmagundi Club; Member of the Society of Illustrators; Member of the Pictorial Photographers of America; Member of the Dutch Treat Club, New York; Member of the Board of Directors of the Associated Camera Clubs of America.

"Was President of the Pictorial Photographers of America for two years, 1924 and 1925.

"For the past several years have been represented in many of the International Photographic Salons both here and abroad. And have served on two International Salon juries and on various photographic juries for exhibitions and publications.

"Still a 'young' man—and going strong.  
(Pardon the ego.)



## CAMERA CRAFT

"Just a word about the work and how it is done. I assume the word 'data' includes something of this sort. I'll give you the dope and you can do what you want to with it.

"My 'bread and butter' photographic work is chiefly for magazines, interior decorators, writers, advertisers, and the like. It is all done on assignment. I have specialized, more or less, in photographing interiors of homes. For quite a time I did a lot of portrait work. Trying to cope with the vanity of both my male and female sitters kept me awake nights. I began to lose weight. I found that retouching was the biggest part of the job. I had to be a sort of a photographic dermatologist. I quit that and went in for 'still' photography. To me there is nothing quite as interesting as the making of portraits by means of the camera, especially if one could choose his sitters, but when one has to 'take them as they come' why—I prefer to photograph sofas, stewed prunes, marble figures, fancy fences and the like. I say that in all seriousness, for I believe that the above mentioned articles have character and can be made just as interesting when it comes to delivering the finished print. I am interested in the commercial work that I am doing for the reason that I have found each assignment to be a distinct and individual problem.

"As to the pictorial work—the prints I am sending to you will give you some idea as to my trend in that phase of the work. I need not act as a critic of the prints—that work I will pass on to you. You will find the subjects varied. If permitted I might say that I am interested in 'every day' subjects. I like 'mass' arrangement, simplicity of composition. The print should be interesting—minus the caption. Most of my pictorial work is done with a small camera— $2\frac{1}{4} \times 3\frac{1}{4}$ , usually enlarged to  $8 \times 10$ . Now and then while on an assignment I manage to secure a pictorial negative,  $8 \times 10$  which produces a contact print. My enlargements are usually made from the entire film with but slight trimming."

In concluding his letter Harting says, "That is enough and probably too much of me. Take what you want and consign the rest to the waste basket. If it isn't what you want—holler. If you don't like my prints—send 'em back postage collect and I shall like you just the same."

It is just what I want and I like the prints, fine. What I want most in all cases like this, is what the reader wants. Camera Craft has in its twenty-five years of existence gathered together from the far parts of the earth a family, a mutual admiration society, an aggregation of enthusiasts who want to know one another well. The carper, the pessimist, the boiled out and boiled down luke warm wet blankets are not with us. But we are a pretty large fraternity of many thousands and we write to one another and ask about one another, and are glad to hear from and about one another, and altogether have a good time. Harting, I feel, is one of us, and as such, you readers now know him more intimately than by his work.

# How Long Is a Scene?

By H. Syril Dusenbery

Because of the different sizes of Cine Film on the market, there has been considerable confusion as to what the word "footage" means as applied to motion pictures. An operator of a standard size professional camera using the standard 35 mm. film will tell you that his scenes average from 10 to 12 feet in length. A full "reel" of his film is 1000 feet. The popular amateur film, the 16 mm. so-called sub-standard, has 40 individual pictures or "frames" per foot whereas the standard film has but 16 individual pictures or "frames" per foot. For this reason in actual practice the word footage means nothing unless we specify what kind of film we are speaking of. Therefore when the operator of a standard size outfit says that he makes his individual scenes ten to twelve feet, don't you do likewise unless you are using standard film also. Instead of referring to the length of a scene in feet, the writer recommends that the time in seconds be referred to instead as a basis of comparison.

If you own a Cine Camera that is motor driven, it is very easy to count seconds while making an exposure. Operators of a hand-cranked camera, however, find it easier to count "crank-turns" instead of seconds and so measure the length of a scene by the number of crank turns.

In order to show the relation between the length of a scene in seconds, the length in crank turns and the length in feet for both the standard 35 mm. film and the 16 mm. sub-standard film, the writer has compiled the following table:

Time In Seconds	Crank Turns	Individual No. Frames	FEET	
			16 mm	35 mm
5	10	80	2	5
7½	15	120	3	7½
10	20	160	4	10
12½	25	200	5	12½
15	30	240	6	15
17½	35	280	7	17½
20	40	320	8	20
22½	45	360	9	22½
25	50	400	10	25
27½	55	440	11	27½
30	60	480	12	30

From this table it may be seen that the scene that is ten feet long on standard film is but 4 feet long on the 16 mm. film. A scene this length requires 20 crank turns or 10 seconds actual time. It may be noted that the time in seconds and the footage of 35 mm. film is identical. This is a fact well worth remembering. In a professional moving picture theater,

we may be sure that if a particular scene is on the screen for 15 seconds, 15 feet of film were required to make it, provided, however, that the film is being shown at the standard rate and not run through faster than normal as is sometimes done in theaters for the purpose of making the entire performance shorter.

It will surprise the inexperienced Cine Camera operator that the scenes are so short. Everyone who first uses a cine camera will tend to make the individual scenes far too long. On the professional news reel, for example, many scenes are only of 5 seconds duration and rarely are there any over 15 seconds duration. By reference to the above table you will see what a surprisingly small amount of 16 mm. film is necessary to produce such scenes. Make your scenes short and your reels will be snappier and more interesting.

## When Love Is Done

By Sigismund Blumann

If from the garden of our lives  
 We gathered just one small bouquet,  
 What would the thoughtful pansies say?  
 What song the glowing roses sing?  
 The bees from out their buzzing hives  
 Over our nosegay hovering  
 Revel in pollen covering  
 The flowers and again take wing.

Like moments they flit upon their way.  
 Birds sing on trees and in the air,  
 And Spring sings gaily everywhere.  
 There is a blessing on the earth.  
 Forest and meadow through the day  
 Beguile with pictures, Nature made:  
 A sunny glory marks the glade  
 And Life's bouquet has wondrous worth.

If as we hold our nosegay tight,  
 And treasure every scented flower,  
 Hoping and praying for the power  
 To make them last from sun to sun,  
 They faded in our very sight  
 Turning to ashes in our clasp,  
 Where should we turn, what could we grasp  
 To hold them yet, when Love is Done?



# Methods of Developing Plates in Batches

By Percy B. Prior

As his business increases the progressive professional finds out that the development of plates singly or in pairs is too slow a method of working, and results in too much time being spent in the dark-room and too little in contact with clients or in business-making. The development of plates singly also conduces to irregularity or inequality of result, and where exposures are made with reasonable accuracy much more uniform results are obtained by wholesale development.

This may be done in various ways. Developer may be placed in a porcelain grooved tank; but I have found that unless very dilute there is a great risk of uneven development, and as dilute developer means prolonged development, this method is put out of count. An alternative is to place the plates in a number of small dishes, the dishes resting on a large board operated by a rocking device. This method insures freedom from damage by one plate slipping over another, but it means covering each plate with developer separately, and the wave of developer caused by rocking is steadier in one large dish than in many small ones. To develop a dozen or more plates in one dish necessitates that the dish shall have a glass or flat wooden bottom or the plates slide over each other, and while this may be at once remedied with ordinary plates, if highly sensitive orthochromatic plates are employed it is not possible to see what is happening, as the dish must be kept covered. From the glass bottom it is difficult to pick up the plates when ready for fixation; the dish is also heavy and liable to breakage, so that in many ways wood will be found superior.

For convenience in handling a well-constructed wooden dish is superior to anything. It should be constructed of straight-grained, well-seamed wood. Yellow pine answers well, but it is rather soft, and any strain on the joints is apt to compress the wood slightly and so give risk to leakages. Straight-grained mahogany may be used; at any rate for the sides. Grooved joints are preferable to dovetails for the corners, and every joint should be perfectly tight-fitting and the wood quite dry before joining up. When glued, and screwed with brass or copper screws, the wood may be saturated with paraffin wax, ironing in the wax with a warm flat iron. If difficulty is anticipated with plates sliding over each other damaging development, the dish may be divided up by means of wooden pegs projecting about three-eighths of an inch. These pegs may be arranged so that two curve at the side and two at the end of the half-plate. If slight depressions are made in the bottom of the dish, one for each plate, the finger is able to lift the plate more quickly, and there is no danger of the sharp corner cutting into the skin, as it sometimes does if the nail is reasonably short. The disadvantage of the pegs, which, of course, are glued into position before waxing, is that they limit the use of the dish to one size of plate.

# Figure Draping in Photography

By A. G. ROHL

Illustrated by RALPH YOUNG, of Lothers and Young.

Note: Mr. Rohl is the Display Manager of O'Connor Moffitt. This firm deals mainly in a class of goods that attracts a high-class patronage, and the man who designs the window and store displays must have a training not only of merchandize display, but of the psychology underlying the selling appeal.

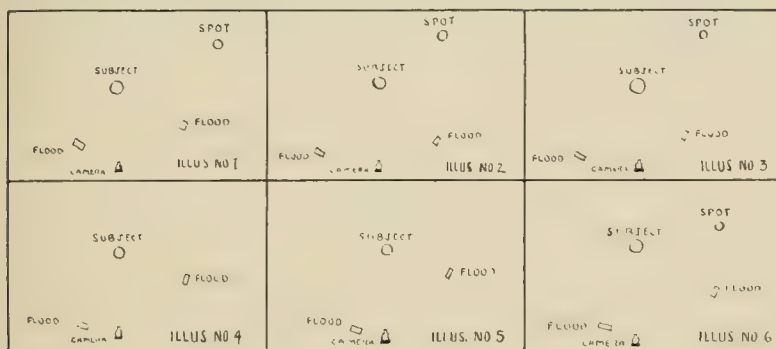
Mr. Ralph Young is an artist who specializes in illustrative photography, and many of the pictures in the National Advertising magazines originated in the Lothers and Young Studios.

As to Miss Josephine Borio, her charm of manner and gracious lending to the intent and purpose of the illustrations and her experience in posing for designers and buyers. She is a model who brings personality to aid in the sometimes inane mannikin way of displaying gowns and drapes.

Our thanks and acknowledgment goes herewith to these three for having given our readers a constructive article. S. B.

The portrait photographer is often confronted with the problem of making an outsize figure look like a perfect thirty-six, of narrowing wide shoulders, of reconstructing hips into the fashionable boyish lines, and in other ways making the sitter look as she would look instead of as she is. So much depends on the direction of lines, their curvature, and the way in which the light accentuates or modifies these that the art of portraiture may be said to be less a matter of exposing and developing a negative than of placing, draping, and lighting a subject.

The proper use of a mantilla or scarf, or a dress made from soft material would greatly assist the photographer in his work, and be valuable in the degree in which he is studied and able to avail himself of the resource. Perhaps it might be well here to warn the reader that not only the form and bulk of his figure is to be considered, but the carriage and natural pose. One subject may convey a sense of heaviness though herself light in weight, another give the impression of liveness and grace though stout. The lines of the drapery must accent the desirable and subjugate the undesirable. This would seem to approach very close to real art, and it does. It cannot be arrived at without study and thought, and through these to a finished, almost instinctive reflex ability to drape, place and light the subject.





BLACK VELVET AND RHINESTONES

RALPH YOUNG.

The posing is made by Mr. Rohl to enhance the selling value.  
Mr. Young lights the figure to bring out the texture.



## CAMERA CRAFT



Taffeta and Modern Gown with Mantilla added in picture on right

In no other branch of photography does shade as the potent factor play so important a part. In figure work the lights may be said to be the emotion and the shadows the language in which it is conveyed. The half tones are but a series of inflections.

Excepting in the degree in which colors affect the sensitive emulsion the colors and shades of the materials are given for what interest they hold for the reader, and not as bearing upon our immediate purpose in this article.

From the writer's viewpoint, it seems possible that the proper use of a mantilla or scarf, or a dress made up from materials, would greatly assist the photographer in the problem above mentioned.

Illustration No. 1 shows the model in a black evening gown, with rhinestone ornaments. The dress could only be worn by a person of slim figure, as the ornaments run horizontally across the figure. This would tend to make a plump figure look heavier, even though the color is black.



Some intriguing gowns with remarkably salable exhibiting. The draper is a super-salesman and psychologist, and withal an artist.

As the photograph shows, the model is not a tall girl, and yet the swing of the scarf makes her appear tall. A mantilla drape should be made on a flooring of carpet, as the fringe will slip on a smooth surface. Hold the corner of the mantilla in one hand, with the other hand a little farther down on the fringe. Throw the mantilla some distance from you, and then gently pull it toward the figure. The fringe will work out by itself. Now, pass it in back of the model, until you have enough to throw over the arm. Follow the line of the folds, smoothing them out very gently. The fringe may be worked out here and there, but remember the natural drape is the best drape.

## CAMERA CRAFT



Mr. Rohl makes the gown out of one piece without a cut. Drapery is the basis of modern fashionable gowning. Scissors and sewing are merely quick aids to the end.

In Illustration No. 2 the model has on a taffeta dress, which makes her appear fairly plump. To cut down the figure, I have used a mantilla drawn over the hip on one side, and over the shoulder on the other side, as you will see in Illustration No. 3. The mantilla, of course, should be black, otherwise it would make the figure seem heavier.



Illustration No. 4 is the simple use of a three yard piece of very fine silver cloth, made into a dress. The long swing of the train makes the model appear tall and stately. To make the above drape, take the end of the material in two hands, and bring the width around the figure under the arms. Two pins will hold it around the bust. Now drape around the hips and the material will fall gracefully to the feet.

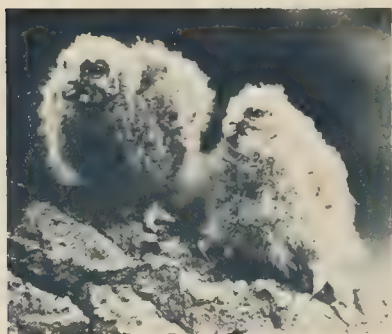
Take hold of the cloth a few inches from the left hip, and pull upwards until the drape begins to fall into a line. Then pin to the underslip, taking the end of the material, pull gently until it draws into folds. Tuck in the raw edges at the sides and end of the train, then place a large flower where the material has been pinned up. A little practice is required in this drape, as the folds must fall into line or the dress will look unfinished.

The use of the mantilla or scarf in cutting the shoulder breadth of the figure, is shown in Illustration No. 5. Throwing the mantilla in front of the figure, bring the drape slowly around the back, and let it fall gracefully over the left shoulder. The mantilla will have to be pinned to the gown on the shoulder. The fringe should be carefully straightened out, as it tangles easily. The black drape over the shoulder has a tendency to make the shoulders appear narrower, and the swing around the feet gives a graceful effect.

The study of draping in relation to photography may broaden the field of portrait work.

Many different effects can be had from the use of the mantilla. A mantilla thrown over a three-foot circle of beaver board hung from the wall makes a beautiful background for the sitter. It may be pulled gracefully over a bench, or thrown over a table with a bright fan drooping over one side.

Many different drapes can be made from a piece of three yard material and a few accessories. Studying the new trend in evening gowns, the photographer can make up the simpler ones with a little practice. The simple design is always the best in a drape, as is the simple setting for the photograph.



### To An Owl.

By Winifred Swanson

Sitting high up in a tree  
Little Owl, what do you see?  
Basking, thinking all the night -  
Frightened at a ray of light.

People think that you are wise,  
With your round, enormous eyes  
Winking, blinking down at me  
From your perch high in the tree.

# Camera Portraiture of Men

By A. Swan Watson

The following lecture was delivered before the Royal Photographic Society of Great Britain and needs no further introduction than the author's name. Mr. Andrew Swan Watson may differ from some of his fellow photographers and they may not feel willing to accept some of what he says, but if we are happily constituted to learn and to broaden the horizon of our art, the words of one who has devoted a lifetime to studying the masters, and who has foregone a lifetime of temptation to be spectacular instead of classic—in a word, if we are constituted to listen and learn when the master speaks, we can get much from this lecture. Much more than photography, in fact. S B

---

An intimate acquaintance of the world's great portraits, an understanding of the four temperaments in humanity, and a working knowledge of psychology, are assets in the making of portraits of men. What is a camera portrait of a man? A truthful reproduction by photography of that man's features, plus something of his mentality.

There are many degrees of likeness, but the highest is to represent flesh as living flesh, both in light and shadow (not as marble in the one instance, nor metal in the other), and to give the mental atmosphere of the man.

Great changes have come about these past few years in the photographing of men. Photographers are realizing more and more the tremendous power which lies in an intelligently directed light. Subtleties of the mind, revealed through face, hands and figure, are now being sought after increasingly. The educated client now demands more than a clear, well-defined likeness. Flesh must be flesh, not clay and not marble. Hair must be hair, not a mass of detailless shadow. Texture of garment—cloth, tweed, silk, fur—all must have their distinct representation. The assumed "pleasant portrait" is a back number. "The smile portrait" is still further out of date; even the "passing mood portrait" is rapidly disappearing.

The difference between the ordinary portrait (which may be a good likeness, just as the copy of a document may be a good likeness) and the super-portrait (by which I mean the portrait that leaves a distinct impress on the brain) is one of mental aspect.

Look at some of the great paintings of men—the lasting impression is one of the mind. How many camera portraits will stand that test? There are unquestionably some, but their number is few.

A knowledge of the leading temperaments in humanity undoubtedly assists the photographer. These in varying combinations give particular bents to the mind. To photograph these all alike will not give equally satisfactory results. Many experienced photographers act intuitively upon these, though quite unaware of the fact. The photographer forms his impression of the man on entering his studio, and acts quickly or slowly as he judges best. In this respect the photographer is far ahead of his brother the painter. But, like his brother the artist, he cannot help putting something of his own individuality into his portrait. A photographer ought

to be the soul or mind of his studio. This, however, must not be carried too far. It can be carried to the point of dignity, but not to the point of impersonation. A cultivated sensitiveness is the guiding line.

I have been photographed within recent years by ten photographers, representing five nationalities. All were good, but wholly different; all reflected the mental make-up of the gentlemen who took them. Now here I am speaking of pure portraiture—not studies in light and shade, but portraits, like paintings, which have to stand the test of time.

Every Sunday, in the church to which I belong, I see the most varied and entrancing effects of light and shade on the faces of men I know. These effects are sometimes due to direct sunlight, sometimes to electric light, sometimes to a combination of both. There is no denying the pictorial effect of these, yet I am conscious that if I photographed these friends as I see them their likeness would be dimly recognizable. Pictorial light does not always make for likeness.

There have been fashions in camera portraiture which have sometimes made the photographer famous, sometimes even rich, but which have passed away with time. Where are the famous photographers of thirty years ago, or even twenty years ago? Undoubtedly they were clever men, but their portraits were not of the abiding type, though their works at the exhibitions were most entrancing.

If we study the great portraits of the world—those that have survived the passing of fashion, and yet are great—we shall find two or three principles in common with each.

### The Simple Light

With regard to the direction of light, by far the greater number of masterpieces in portraiture have been painted in what, after all, is a very simple light—what has become known as the forty-five angle.

Of all the ways of obtaining likeness this is unquestionably the surest. It is easily explained; the artist paints his portrait from the light side of his subject, the shadow side being further from him. The light side of the face is lighter than the shadow side, but not so light as the center of the face. Throughout the ages—in various countries—this has been the method most adopted by painters. A little later I hope to show you examples of these (through the lantern) of many nationalities. The genius of this lighting is that the talking features of the face (eyes, mouth, nose and chin) are most illuminated, while the ears and the cheeks are not so prominently lit. The nose and mouth are mostly affected by education, the eyes are the cultivation of our likes or sentiments, while the chin reveals some of the hereditary or permanent traits not affected by education. The consideration of all these affect a man's portrait.

### Shadow Lighting

The second kind of lighting, of which there is more variety, is to paint the portrait from the shadow side. In early times of photography this received the name of "Rembrandt Lighting," and it has stuck to it.



I do not know, however, of a single portrait by this great master that was painted from the shadow side. He always employed the previous method, but treated it in his own way. This method of lighting, of which I hope to show you examples later, is admirably suited to certain temperaments. Pictorially it is even more attractive than the last.

### **Front Top Lighting**

There is yet another system of lighting men's portraits which painters have used, namely, front top lighting. This is much more successful in painting than photography, and can easily be observed in reproductions of paintings. In photography the shadows underneath the eyes, nose and chin are apt to be represented as detailless shadow—as metal—not as flesh. In painting these shadows are represented by transparent color, generally warm, which obviates the black look that photography gives them. Indeed, to my thinking, one of the gravest faults in camera portraiture of men is representing shadow flesh as a hard metallic substance.

### **The Three-Quarter Length Portrait**

Looking at men's portraits generally, as illustrated in recent exhibitions, photographers are prone to take nothing but heads.

Well, undoubtedly the head is the most important, but should the hands be neglected? Perhaps it is a little more difficult to include the hands. But are they not part of the men? Do they not often express emotion? Do they not often add grace to line?

What I feel so often about heads of men is their deceptiveness. Are they tall men or are they short men? Are they slim men or are they stout men? I often ask myself that as I go through exhibitions of painting and photography.

Apart from the expression that the hands may give, is there not a vital matter of likeness? Take the hands of a surgeon—they are marked features of the man; or take a violinist or a writer. The great painters often in three-quarter lengths made a triangle of lights—one principal, the head, the other two subordinate, the hands. These last always had a specific meaning.

In my judgment the hands should never be so intense in light as the face. They are more satisfying if they are on different planes. For many years I never photographed anyone three-quarter length without showing both hands. But, on examination, I found many great paintings showing only one hand.

The three-quarter portrait is more interesting. It is more complete. The hands are bound to give some further expression to the figure. Can they not give the idea of employment, of motion, of repose or intenseness? Can they not add something hectic to the portrait? The careful study of hands, even if it has to express a peculiarity, will, I am sure, add to the value of a man's portrait. The whole likeness of a man is not confined to his face. Some of the great painters, particularly the Venetians, gave a considerable space underneath the hands to what might be considered

quite uninteresting or, at least, very much subservient. I often used to wonder about this—Rembrandt did it also—till I heard a lecturer explain it in the National Gallery. Whenever you cut off that portion you find the picture loses in solidity.

### Character in Portraiture

If one desires to emphasize character in portraiture of men, set out with a simple and concentrated treatment of light and shade. When the portrait is in monochrome it seems better to me not to have any light running out of the picture. It is different in color, though in the Rembrandts which I have seen in the various European galleries this principle is almost exclusively adopted.

While I am speaking of Rembrandt, let me say that I think the great charm in his portraits is that he gives so little actual space to light and so much to shadow—roughly, about a twelfth. A Scotch professor of surgery, who had a well-lined face, said to me: "Why is it that when you take my clinique you invariably retouch all the lines of my face away?" To which I replied: "Because out of doors the large amount of light so illuminates these lines that they are not visible. But come to my studio; I promise you every line will show." He came; I photographed him with a direct top light. So a very restrained light will reveal a much stronger personality.

### Full-Length Portraits

If the three-quarter-length portrait is difficult, full-lengths are even more so. Few photographers excel in these. Of course, they are not so much in demand; but when they were, as during the war, what atrocities were perpetrated—weak knees, bandy legs. In considering full-lengths, there are two points which I think are worthy of note:

(1) That the underpart of the picture should be supported by shadow.

(2) That the foot that is next the photographer or painter should be the one that is advanced a little.

I went through a whole portrait gallery to study this point and only found one portrait the reverse of this. But how many photographers, especially with military men, make the legs weak by reversing this order. The average full-length photograph of a man is rarely satisfying, and it is generally due to the position of the feet and the lighting of these.

### Expression or Character?

In photographing men, is it expression or character we are seeking to portray? Many mistake expression for character. Of course, in one sense, a man's expression is the result of his character—his face is the outcome of his years of thinking. But are we going to portray the passing thought of that man, or are we going to portray that which has taken years to make? Both can be done. What would a great painter do?

Very often a client, when being photographed, attempts to look what he thinks he would like to appear in his portrait. This is neither character nor expression. Again, many photographers endeavor to induce in their

clients a particular expression. I plead guilty to doing this for many years. This, again, is not the normal expression of a man, but a passing one, induced by a passing thought.

Sometimes you get a successful portrait by this method, but it is not of the lasting type. In a year or two he will have another portrait, and most probably try another photographer.

One cannot conceive of an exposure—say of a second—revealing the comprehensiveness of a man's mind; it can only reveal the passing thought of a second.

### **Short Exposure and Character**

I have come to the conclusion that if you want a portrait of man to be a lasting portrait—one that, looking at it again and again, reveals to you a different aspect of that man's mind—then this portrait cannot be got with an instantaneous exposure.

If the passing thought satisfies you, then a second will do it. I have most carefully tabulated the portraits from which I have had the greatest number of repeat orders. These are the ones that I have given exposures ranging from 12 to 25 seconds. This, I know, is contrary to some of my friends' experiences, but it is my experience.

I cut down the light in my studio to a fourth of what I can use, and give what would now be considered a long exposure when I am anxious to give an especially representative portrait of a man.

This will, of course, not do in every case. It will not do with a fidgety man, for if you want to reproduce him truthfully you must reproduce him as a restless man; but very often it will do with a nervous man, though you would hardly expect it. Of course, I am talking of men's portraits—not women's and not children's.

I have frequently photographed a man in what a portraitist would have selected as his best side or view and then taken one from the other, defective or less regular side, sent both proofs, and received the order from the less regular side. His friends considered it most like him. There is a certain character which irregularity gives. Look at the men's portraits as you go through the great galleries. Take the Portrait Gallery here: look at the expressions, and you will find that in by far the larger number the expression is not of the passing type, but of the habitual or normal.

In my studio I have a series of framed portraits (about 12-inch) especially chosen for their varying character, and still more for their varying expression, ranging from the kindly to the intellectually cold or sober. These I put on a stand, inviting my clients to look at them. By changing them with the exposures and critically observing, one soon discovers what is the normal expression, and, incidentally, what appeals to them. This is one of the useful aspects of psychology.

The modern theory of psychological suggestion has something to teach the photographer of the future, as also the laws of discrimination, for there is something peculiarly private and uncommunicable in every phase of mind.



# Pictorial Photography As It Is

By Sigismund Blumann

This is not going to be an argument toward proving Photography is an art. We are to look into what has been done and is being done to making pictures with the camera and leave judgment to the readers.

Pictorialists have developed technique to a point where it is quite instinctive and the mechanics have properly merged into habit. This has brought about individual forms of expression and individuality is so established that the adept may almost tell the maker of a photograph by looking at it.

I can tell a Reiter, a Goetz, a Chaffee, a Kales, and a dozen other sort of pictures from as far as the outlines can reach my eyes. Few would fail to recognize a Missonne or a Whitehead. To meet a possible statement that this shows a lack of versatility let me call your attention to the fact that the same thing holds of Whistler, Corot, and the master painters. Greatness consists in something that is just as personal and particular as the man himself.

The Salons for a time dominated the general style through the preferences and idiosyncrasies of the juries. Pictures were made to be accepted more than to convey something the maker could not resist expressing in just one way, his own. There has been an intermediate period when the walls of Salons looked as if stencilled designs had been hung. Then came a spell where the means and not the ends were exploited. Bromoils were the thing, whether the picture warranted the hanging or not.

That is passing, has almost passed. The judges themselves learned by judging and their tastes became broader, more catholic. We find the exhibitions offering great variety in subject matter, mediums, and in men. New names come before us and shoot upward, unhampered by the adverse influences of Salon Committees and Juries.

This is fine. It cannot matter, after all, whether a picture is made in Bromide, Chloride, Platinum, Bromoil, or (defunctus) Gum: Nor whether it was made by Jones, Smith, or Brown. In fact it cannot be of importance whether it be illustrative, emotional, or pure pattern, so long as it be great in its way. The print is the thing.

So, from the following outstanding examples of photographic art the reader can draw his own conclusions, and perhaps shape his own course as to what he himself shall strive for, emulate or avoid. Even high authorities differ, as has been said; and what one critic finds worthy of praise another condemns. Perhaps, after all, merit is broader than men, and two widely different things may both be good.

CAMERA CRAFT





LANDRIA LAKE LUGANO  
LIONEL WOOD, F.R.P.S.



CAMERA CRAFT



BYWAYS OF VENICE  
JOSEPH PETROCELLI

CAMERA CRAFT



PAST AND PRESENT

ALEXANDER KEIGHLEY, F.R.P.S.







FIRST AWARD

M. J. OSAKI

### OUR SEPTEMBER COMPETITION

Bigger and better than any so far. I wish the dominating factor of size could be carried over to the reader as it impresses me, looking at the fine print M. J. Osaki submitted. Every member of the jury were struck by the startling conception of angular lines and masses. Here is pattern stuff that creates a mood. The content strengthens the design.

Dr. J. B. Ochsner has won several awards and this month he sends something that out-Japaned the Japanese. It is exquisite and the original is toned to the most beautiful warm but pale brown I have ever seen.

Leonard Purin and L. E. Edmonson are established prize winners and deserve their distinctions. They are among the persistent contributors and their prints show a steady upward trend.

August J. Fuchs is new to us. He is another of that distinguished group of Australian pictorialists who work in Bromoil Transfer. His technique is very good but in the first lot sent us he does not show the masterful arrangement and composition of his fellow townsman and co-worker Aschauer. Persistence will beyond a doubt bring him the medal for he is on the right road.

# CAMERA CRAFT



← SECOND

THIRD ↑

## SEPTEMBER Competition



← FOURTH

→ FIFTH



SECOND AWARD  
Dr J B OCHSNER.

THIRD AWARD  
LEONARD PURIN

FOURTH AWARD  
AUGUST F FUCHS

FIFTH AWARD  
L E EDMONDSON

# CAMERA CRAFT

## CONTRIBUTORS FOR SEPTEMBER

William Ahl	John Inman	F. W. Quinlan
Edward Ahrens	V. C. Jiricek	L. Rainford
J. F. Albert	J. Johnson	D. C. Retsloff
R. A. Barber	H. Kessler	A. P. Richards
I. A. Bautiste	Dr. K. Koike	G. Ridgway
M. Alvarez Bravo	C. E. Lamphere	F. L. Rogers
M. Carpenter	F. A. Lavell	M. Rogs
J. E. Chopp	G. W. Lewis	A. E. Rutenbeck
Dr. R. L. Colburn	Dr. C. S. Lucket	F. W. Ruttger
Miss C. Cragi	J. J. Lueders	Valentino Sarra
Cyrus K. Dam	F. McIntire	J. D. Savage
G. A. Davis	J. F. McLaughlin	C. E. Schulze
V. Dolfi	G. E. Mills	Miss M. C. Schunter
C. Duval	J. R. Moeller	John Skara
L. E. Edmundson	A. E. Morris	M. Smith
C. C. Engelhardt	L. R. Murray	J. F. Stroh
Miss M. L. Evans	Myron L. Myers	Frank Trask
August Fuchs	I. Newman	T. K. Tsukane
William Fetton	J. Nowlin	Peter Ulrigde
W. Giusti	Dr. J. B. Ochsner	John F. Upton
G. H. Graves	M. J. Osaki	W. Vinton
Ewald Haase	N. J. Pandian	T. M. Waumsley
R. Herrera	E. W. Porter	J. B. Williams
Miss Mildred T. Hutchins	L. Purin	O. Y. Yanagisawa

### Kindly Note

Pending the completion of arrangements for the Advanced Competition, contributors who desire their prints returned may enclose sufficient postage and self-addressed wrapper and be assured of getting their pictures back immediately after the judging. Prints winning an award become the property of Camera Craft with rights to reproduction. These are filed against the annual judging for the Camera Craft Silver Cup, which goes to the winner for all time as his very own. There are no conditions and no successive winnings to decide ownership.

This is a good opportunity to speak of the earnest readers who write me of their doubts and indignations, at certain selections of the judges. I shall not defend the judgment of any man, since that is between himself and his Creator, but I would warn the objectors that if they were on the jury their decisions should be criticized just as severely by others and their ability and good taste condemned. Where there is to be a judging there must be judges and in our case the best men and women in the profession and among the amateurs are selected. Furthermore, we have taken infinite pains to pick sometimes amateurs who are not in the Salon class and who persistently and consistently hold to and practice straight photography.

The persons officiating are different each month and when possible each is asked to register his opinion separately, without knowing what the others have decided. The individual opinion is registered over the signature and final discussion is carried on in a body. That certainly is going far to get fairness and justice.





### SOME KNOCKS.

The following from certain readers are as much within the rights of the readers as the praise which follows later. If we could earn the love and approbation of everyone, try as we do, we should be more than human. Let not our friends take an umbrage on our behalf, for sincere censure and constructive criticism are the chastening influences that keep us trying. But a kind word now and then is wonder fully stimulating toward the same end.

*"Camera Craft needs a new Editor and a change of Editorial policy. I get tired of the rot, etc."*

This writer I cannot hope to please, at least for a time. If Camera Craft were to get a new editor I should lose my job, and I love it too well to let go.

*"In the —— issue that picture which was awarded the —— prize is a joke to me and many other of your readers. Tell me what it is all about."*

The picture spoken of is one of the most modern, pictorial, pattern sort. The judges were unanimous in awarding it the place.

*"If your juries don't know enough to keep from giving prizes to lucky snapshots and prints that are palpably only sharp records, what inducements have pictorialists to send in their advanced work?"*

If we publish straight photography some are disgusted, you see; and if we give advanced pictorial pictures others object. Perhaps we are nearer the solution than either contingent will allow in presenting both. You know we like to boast of covering the whole field of photography.

*"If we get much more of the poetry of S.B. we might as well buy a book of Tennyson and Longfellow and let it go at that."*

To be sure dear friend, you might do well to buy those books anyway. But while you attune your ear to the infinite let the little sparrows chirp. If I cannot unload my verse in my own department of the magazine I edit, where, oh! where, shall I hope to unbosom myself?

### SOME PRAISE.

And now some of the antidote, if you please.

*"I look forward to Camera Craft with impatience and hope you will live for many years to gladden us with your personal touch. Etc."*

Some like me, you see. Startling and inexplicable, but, thank God, true.

*"Give us more pictures like those of Mrs. Brigman and John Paul Edwards. Please try to keep picking jurors who know pictures and do not insist on giving away the prizes to things any Brownie owner can make with his first attempt."*

What do you think of that?

*"Your poetry is from the heart and rejoices the heart. I look for that the first thing. Can't you give us more of it?"*

Indeed I could—such as it is. But what will the readers who hold with one of the above writers say? Whatever my voice, however weak and cracked, I love to sing. Not everybody likes my songs, and some don't like singing.

And so, dear readers, wherever you be and whatever your tastes, I am again

thrown on my own resources. I must go on trying to please you all. Now succeeding in satisfying one and now another. If in any one issue you can find one article or one feature, or even just one picture, you have pretty nearly gotten the value of the price. A pleasing, satisfying thing is one great achievement. The more fastidious you be, the harder that one thing is to find.

Bring to your reading of books and periodicals, as you should in the meeting with men, a predisposition to be pleased, a spirit of wanting to be satisfied. The grass is green and the sky is blue. Perhaps the colors should be reversed. Perhaps I should be otherwise, perhaps I should be elsewhere than Editor in this chair. But Kismet, it is as it is. Meet me half way. I shall try to give you the best of all sorts as lies within me. Shall try to please you all. If I am no better than I am, be think you how much worse I should be were I not go good.

Only the kind words of my friends and my tremendous conceit keep me up on certain occasions. One of which was when that reader demanded that this leopard change his spots and this Editor quit his job.

Whether you like poetry or not, here is a doggerel verse that perhaps makes a fitting close:

What would you have of any man  
Than have him do the best he can?

#### WHAT PRICE PESSIMISM?

The following effusion was written when I had a pipe and no wife. I have the pipe still, but God has been good to me and the point of view has changed. Thus is pessimism proven, not the product of experience but of callow ignorance.

#### "TO KALON"

There are too many songs, I think, of Love,  
And verses that are tender, some sad too;  
Love songs from men below and gods above,  
More passionate by far, than true.

Why any hack Muse sings of golden hair  
And shining eyes and lips that plumply pout,  
Of rounded form and of a skin that's fair,  
And singing scarce know what it's all about

My Muse is modest and my singing soul  
Stoops to my pipe; and, sweetheart, unlike thee,  
When looking deep into the clinkered bowl,  
I see its glowing heart burn there for me.

Thus is a man's present often confronted with his past. If but the young could know that their supposed prescience and cock-sure opinions will bob up when youth is gone, to mock their gray or bald heads, they might be more circumspect and less charming.



## Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.

This issue of Camera Craft is in press at the time that the Convention transpires—too late to say more than has been said about its attractiveness and value to you, and too early to chronicle the news from Chicago.

We have striven, in the past, to give you not only the month by month news and to print the Secretary's reports, so ably and completely written, but to boldly interpolate a little now and then. These original efforts have been toward encouraging those who stood on the outside looking in to come into the organization and to encourage those already in to a fuller conception of what the Association means. That we have succeeded in doing a gratifying amount of good in a way peculiarly possible to a publication that offers a broad interest and covers all of photography, has been assured us by many kind and enthusiastic letters which we have on file for the perusal of any and all who are interested.

But the far-reaching goodwill of this magazine—your only monthly official organ—extends to you all, from Maine to Florida, from the Atlantic to the Pacific Coast, and from America to England, France, Germany, every country in the civilized world.

We have readers in all these places, and to the profession, wherever, greetings.

### Louis Dworshak

We recall him most fondly as a genial fellow whose friendship we were fortunate enough to win two years ago in Portland, Oregon: As a photographer with ideals; as a demonstrator who knows his stuff and has a magnetic way of putting it over. He is one of the attractions at the Chicago convention that make us regret that we shall not be there. He hit us on our vain side and we cannot forget that he epitomized our bald dome as a beautiful mark for the camera and our homely, lined mug as "Strong." We have been justifying the wrinkles and furrows of time and care with that term ever since. We cannot meet this time, Louis, but better luck for us soon.

### Marcus Adams

Mr. Adams, whose fame reaches from the remotest parts of the world to wherever he may chance to be, is said to specialize in children, but we who have had an opportunity of seeing his work would

say he specializes in pictures. Whatever is before his camera when he presides furnishes a classic example of the best in pictorial photography whether it be a child or an adult, or yet a landscape.

He has been the most popular of a succession of popular presidents of the British Association of Professional Photographers, and judging from his face and the letters we have received from him we feel safe in asserting he is as charming as the pictures he makes. Sincerity and love of his kind are apparent.

### AN APPRECIATION

Through the courtesy of Camera Craft I wish to extend my thanks to the many photographers who have responded to my personal letters in regard to the campaign for "Photograph Week"; and I urge each one of you to continue your support during the National Convention at Chicago.

Ethel Standiford Mehling,

President of Cleveland Professional Photographers.





## Master Photo Finishers of America

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 Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
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 North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### DO YOU READ "DEVELOPMENT."

Your National Association is publishing with all possible regularity such a monthly magazine as should fill a place that nothing else can. We in our department cannot hope to cover the minute news and personal mentions that is dealt with therein. Perhaps we do a special service in boiling down a great deal into a readily digested extract, but that does not lessen the fact that you should know what your fellow members are doing and who they are.

For instance, here is a letter from your president, Harry S. Kidwell. Have you read it? If not, do so now. If you have, read it again.

#### "Creating New Business"

"It may have been safe a few years back to say advertising was not worth while in our business, but how opinions do change."

The past two years have seen the progressive finisher on his toes and missing no opportunity to place a piece of advertising material where it would do the most good. Increasing our volume with good advertising has proven to be so much more profitable than new business obtained on price and discount concessions, that the latter have lost their appeal to the live dealer. He readily sees the trend of things, and welcomes a finisher that can help him build his business and has something more than just price for a selling argument. This year the swing to more constructive methods has a real momentum. With the general purchase of material from National Headquarters and big sales reports from manufacturers of other material for our use, we will enjoy more

than just a normal increase of new business.

I wish here to call your attention to the value of your local Drug Journal. In the opinion of the writer it is our best medium in which to get our message home to most of our dealers. Advertising with them collectively is not expensive, and they can do us a world of good in helping us place Photo Finishing where we want it to be. There is considerable of this work being done at the present time, and we are receiving excellent cooperation from the publishers.

At this writing the Southern California boys head the list in work of this kind. They succeeded in having an entire issue dedicated to "Take a Picture Week," for which they have the admiration of the entire association. More power to them!

Our copy in these journals is causing their readers to check up on photo sales and compare notes. Many are surprised to learn what others are doing in this department. Help create and cash in on this revival of interest.

From time to time there will appear in **Developments** reprints of division ads and our story as told by your officers.—Very truly,—Harry S. Kidwell.

Then read this from your Vice-President, Theo. Zercher. Not only read, but let it soak in, and when it has permeated, then assimilate it thoroughly.

Dear Friends: What I would say has been said before, but I have a little message to the Finishers of Kansas, where so many new members have come into the association in the past sixty days.

My message is—"Don't be as big a dumb-bell as Zercher was." I joined the

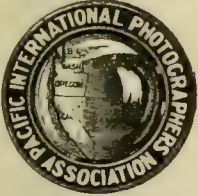
## CAMERA CRAFT

Master Photo Finishers of America and I paid dues for two years, and sat faithfully in the old office chair and absolutely nothing happened. I read what the prophets kept saying in **Developments**, "you get out of the Association just what you put into it." After two long years it finally dawned on me that the prophets might be talking at me, and I got out of the old office chair. It was the best little thing I ever did. I got acquainted with my competitors and found out a lot of things I did not know before. I have found that while it is heaps of fun to harpoon a competitor who mistrusts you, it's a lot more fun to back up his hand when he places confidence in you. I have friendships that I would not take a lot for,

among men whom I formerly did not know, but disliked cordially. I have found it was possible to jack up my old price scale to where I could actually make a profit on photo finishing. Now when I sit down in the old office chair at eventide and look over the sales sheet, the difference makes me smile hugely. The smile lingers till I get home, and the missus peeks at me through the crack in the kitchen door and wonders if it's wheels in the head or another woman.

You boys who have joined, if you haven't done anything else, you have waited too long.

You boys who have not joined, you are passing up a mighty good bet.—Yours,  
Theo. Zercher.



### Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

#### The Convention is Upon Us

The smiling visage of President V. V. Vinson greets us from a yellow dodger just delivered. It is an announcement of what is going to happen at Seattle and brings the affair very close and makes it very real. It is going to be real—a real convention—as you will concede when you read what follows.

V. V. V., the bunch of V's means Veracity, Vivacity, Victory, is a host in himself. He will actually be host to us all in the northwest. Your treat V. V. V. Personally we like him because he has so carefully modelled his haircut after our own. Imitation is the sincerest flattery. He may be bald but you can't make him balled up.

Then there is Virginia Whittaker. We said nice things about her in advance of her prospective appearance at the last National Convention, and expected to meet her in Cleveland to bask in the smiles we felt might be forthcoming and then she went and got her appendix all tangled up and had to go to the hospital, and didn't show up at all. She



VIRGINIA WHITTAKER  
hasn't any appendix now and she is well and going strong, they say. Seattle, Miss Whittaker, and know we are all waiting to hear you tell us the things you know so well and convey so ably.



CHARLES AYLETT

Charley Aylett, is another old acquaintance—met him once but that was a whole year ago. Isn't that long enough to make him an old friend? Well, Charles is going to hog the spot with that most desirable of demonstrations, Women Portraiture. Bet he'll pick the most charming old ladies and the sweetest girls. They always do. The point is he knows what to do to get the charm of feminine loveliness on the plate. And he will tell how he does it.

J. J. Johnson—where do these fellows get the alliteration? V. V. V., and J. J. J. He knows his stuff if success and experience is a criterion. We shall learn from him the Mechanics of Commercial Photography and Short Cuts and Long Shots. Johnson's work in association matters has long given him a right to popularity and his vigorous way of imparting what he knows of the craft make him an attraction anywhere.

From his serious face with the quiz-zical glint in his eye you will gather that a sense of humor underlies his earnest purpose. Nor does the impression err for he is forceful and funny, witty and vigorous.



J. J. JOHNSON

This hits the high spots, to date, but the other things—Ah Ha-a-a-a! The Square Table (with apologies to King Arthur) where we shall sit with the oracles and ask and be answered. How do you keep hypo from staining your boots? What do you do when the exposure was so short that the shadow side is clear glass? How do you keep customers from taking the proofs to another photographer to be copied? What shall I do to my competitor who uses a better selling coupon than I do? And if I do it to him how shall I keep out of jail? All your problems will be solved. Worth the price of admission, all by itself.

How about the trip to Rainier National Park? What do you think of that? Free transportation to members and at cost to guests. How often does an opportunity like that come to you in a lifetime? Bring along your portable cameras. No. 11 by 14 portrait outfits permitted unless accompanied by the parents.

Last and, take it from me, not least, the Banquet. A banquet with things to eat at Seattle's newest and grandest hotel, the Olympic, maybe followed by a dance. Bethink you ladies. You may be able to dance with V. V. V. and J. J. J. and Charley Aylett who slings a mean line of sweet talk. Strictly in earnest,



## CAMERA CRAFT

what do you think of it? If the exhibits which will show you what is new and how to use it, and the demonstrations and talks which will bring you up to the hour in secrets of the craft, and the fellowship and jollity do not make the expenditure of time and money worth while, will not the other things more than compensate? Why, it seems to me that if I were a banker or a lawyer, or a plumber, I should want to attend this gathering. Certainly being what I am, I look forward to being there. Kill the prodigal son for the Fatted Calf is going to be there.

### Some High Lights

There will be a number of added attractions not on the program, but none the less noteworthy.



JOHN P. O'CALLAGHAN.

Weather permitting, Sergeant O'Callaghan will fly to Seattle. Those who know this genial and loyal photographer are aware that his enthusiasm in Association matters has done much to join this fellow to the Army Aerial Photographic Service. A royal welcome will be accorded him when he alights. We'll all be there to shout for him.

*You cannot get more money because you need it; you will have to make your service worth more.*

### THE PICTURE EXHIBIT OF THE CONVENTION

will be one of its most important features. Prominent workers the world over are contributing, and their prints, together with your own will form a notable display. Do not put off preparing your exhibit, but start now at your leisure.

The exhibit space this year is unusually fine, permitting each print to be shown to advantage.

The public will be admitted two evenings.

Exhibit rules will be found in the 1926 Year Book just mailed. If you haven't received your copy, write and one will be sent to you.

Your contribution should be timed to arrive not later than September 15th, and should be sent to

C. F. Todd,  
Chairman, Exhibition Committee,  
Pacific International Photographers'  
Association,  
1117 Pine Street,  
Seattle, Washington.

*WHERE?*

Seattle

*WHEN?*

September 21, 22, 23

*WHO?*

You, of course

*WHY?*

For your good

*WHAT?*

The P.I.P.A.  
Convention



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphinx with Hys Quill

### Photographers of Northern California

Once more at the Hotel Bellevue where the food is good and the service is always cheerful. President McCullagh gladdened the eye and soothed the ear in officiating. Long and far travel had tanned the presidential complexion but nothing could tire the indomitable McCullagh energy. It was noticeable that a man or two sat at the speakers table. Loveliness was not monopolized as at the previous meeting and we men folks had no cause to be envious of the presiding officer.

The program was changed through the illness of Ralph Young and in place of his emotional demonstration of photography we listened to an emotional and intensely human address by Ford Samuel entitled "Leaves From the Album of Life." Mr. Samuel from the vast storehouse of his experience gave us the pictures of the Grouch, the Shirker and other disagreeable characters to be met in the day's travel. Some day he may be induced to turn those pages further and let us see the pleasant fellows, of which number himself is one.

Norman G. Siller ran off some reels of motion-picture stuff that is worthy of a First Run house. He took them himself with his little camera while on vacation in the Yosemite. Bridal Veil Falls reluctantly made good and after much coaxing blew from right to left as per schedule. As an encore he favored us with the Life of a Little Bush, covering two years of a most enchanting baby's life. Papa and Mama Bush have cause to be proud and if they had been present should have been prouder to see the delight created in the hearts of all present by the sight of this little leaf on the bush.

The community singing was—rotten. E. K. Buttrick lead in a clear, firm tenner voice (Purists please write in and tell us it should be tenor) and the gathering feebly joined in a five, ten and twenty voice. Miss Reed got up the idea, and if she joined in the singing we shall have to take her word for it. I couldn't hear her. Sergeant O'Callaghan did sing, with whim and whigor, only he sang page two while we were singing page one. As the song was "Smiles" that made it all right.

President McCullagh started his trip with the intention of attending the Rotary National Convention and ended up with a tour of the United States, Canada, and New York. His narrative of some of his experiences and what he saw beguiled a pleasant ten minutes and left us wishing for more.

The jollity that has marked many of our meetings was evident and it is becoming one of the attractions of the association which brings the members and strengthens the ties of fellowship into good fellowship. When men and women in one profession meet socially and build up friendships, learning to know and like one another, personally, better conditions and resultant better business follow without special effort.

*Kid anyone, but never kid yourself.*

### Harold W. Benjamin

A beautiful announcement is before us printed in dark gray on pale gray antique laid stock with a light blue border telling of the opening of a new portrait studio at 428 Fifteenth Street, Oakland, California, by Harold W. Benjamin. He will have associated with him Albert A. Speers, whose reputation in the profession adds to the initial prestige of the establishment.



### THE VANCOUVER PHOTOGRAPHERS

That Vancouver Photographers are "very much alive" was evidenced on Wednesday, the 14th of July, when they all closed shop for the day and betook themselves on the steamship Harbour Princess to Belcarra Park for their annual picnic.

Everybody was there—the whole family, from "wee Mary" the baby to "John," the image of his father, and Christmas dinner wasn't in it to compare with the bounteous repast that was spread before everyone.

Of course, you want to know just who of the bunch was there, don't you? Well, there was little Mr. Vinson and his wife and daughter. Vin still thinks he's young, you know, so he tried the fat man's race, but sad to relate he sprained the tendon in his leg and had to go easy for the rest of the day. Anyway, it was kind of a relief to Mrs. Vinson, as she didn't have such a hard time looking after him.

Mr. and Mrs. Calder were there, too; and what do you think—Mrs. Calder won the first prize in the pop-drinking contest.

Archie Bridgman, Mrs. Bridgman, and all the little Bridgmans were there too, and not satisfied with their own wee bairns, they brought a few others along. Between looking after the sports and trying to pull off some Babe Ruth stunts in the baseball match, Archie didn't have much time for much else.

Kenneth MacKenzie was looking nice

and pretty as usual, and was just as nice as usual, and that's saying a lot.

Harry Bullen, our very own 'Arry, was there, a freeman, no wife, no kids, nor nuthin', just himself; and from all appearances he had one real good time.

Jock Wardlaw tried to make everybody believe he was the "Big Cheese" alright, as he did nothing but shout through the megaphone all day. Tried to kid everybody he was broadcasting. Mr. and Mrs. Leo Morris were there with their charming little daughter, a new arrival since the last picnic, and Leo won almost everything there was to be won.

Our worthy President, Mr. Charlton, seemed to enjoy himself immensely, especially in the horseshoe match, but was so kind-hearted he let somebody else win the contest. All the young bloods from Camera and Arts were there chaperoned by Mr. Taylor, and proved a worthy addition to the party. Wilfred Davis with his wife and little Edna were also along, and Wilf won the fat man's race. He sure surprised everybody, as nobody thought he had it in him, but then you never can tell.

Anyway we all had a peach of a time. We had some real good dancing, and Mr. Aird and Mr. Taylor and George Edwards gave an exhibition of how the Charleston should be done; then all the way home we had community singing led by Mr. Bridgman and Mrs. Davis, and only wished we were going on another one tomorrow.



## Obituary

Albert Steiner, Photographer and gentleman of Exeter, California, died on July Third, and his brother and partner is heartbroken and retires from business since his co-worker is gone. In this grief all who know Frank and who knew Albert Steiner share sincerely. The Association also has lost a friend.

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*Your Politician is a great power in any Association. In a year or two he can disrupt a fine organization.*

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## He's There, He's Where, He's Kirkpatrick.

Everyone knows and everyone loves Kirk. Kirkpatrick, erstwhile of Seattle, who smiles with you, for you, and at you and makes you smile with him. We had him with us for a short while and then lost him. At that time he left us to establish himself in lovely Santa Barbara, and we expected to hear of him as startling that conservative place with his really remarkable artistry. But not a whisper from him for weeks. Then the news broke.

He is opening, has opened, is all set and going in Monrovia. At least we believe so. Until his roots have taken hold and we know he is firmly set in that soil we are keeping the cover off the typewriter, ready to tell the world and his friends where Kirk is NOW.

Luck to you and that prosperity which your ability and kindness deserve, friend M. P. K., and when the mood moves you let us have a line or two.

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*Some people seem to think a Commercial Photographer is the fellow who can turn out a dozen copies from a Portrait Proof for \$5 when the gallery asked \$75.*

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## Obituary

Mrs. F. E. Cramer, wife of F. E. Cramer, died some time ago, though knowledge of the sad fact was brought to us only recently by our good friend Bertrand. The lady will be fondly remembered by many as having been connected with the Elite Studio in San Francisco, in which city she was born and raised.

## Moore and Clark Change

Reade, our genial friend, has assigned all rights and claims in the above studio to Whigham, the enterprising photographic potentate who now rules three such establishments and is likely to rule more before he is through.

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## John Vanderpant, 'Nuff Sed

How many of you could run two studios, be the moving factor in a pictorial salon, actively help your Association, and win awards all over the world for pictorial work? It takes a healthy human to stand the gaff, and John Vanderpant strikes us as a healthy person. Certainly he is doing herculean tasks with an insouciance that is astounding. To his already successful New Westminster studio he has added another portrait establishment in Vancouver and is rapidly building up a popularity there with the public and his fellow professionals.

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## The East Bay Commercial Photographers

A rattling good meeting, although somewhat meager of attendance. The dinner at the charming tea-house was of the best and Bill was in high good humor. Aerabird got off some humor at the expense of Ed. C. Craft, and felt better for it. Plans were made to show a collection of prints at the various conventions that should maintain the honors previously won, and everybody went home happy.

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## San Francisco Commercial Photographers

Secretary Ireland is back from his travels to the haunts of his long forgiven British haunts. He brought back a new Picadilly suit, a Strand Strut, and a Mayfair accent. He reports that the radio in England requires as many tubes, batteries, loops, and aerials as the American and that he found the natives have taken to talking our language since when he was a boy. **The minutes were read, business was transacted, things were accomplished.** The meeting took place on the evening of August 17th when we were virtually ready to go to press, so more detailed news will appear in our next issue.



# THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

## AN ENLARGING DODGE

By V. A. Wood

I have had calls for enlarged "penny" portraits and been bothered a number of times with tiny pin-holes that were too small to touch out successfully on the negative. I finally hit on this very simple dodge. I enlarged on Azo No. 1 or other slow paper, used a three times color filter over the lens, placed paper in position and then, with a retouching pencil or any sharp pencil, touched out the offending spot, then made the exposure. I found the lead readily rubbed off in the developing solution and the black spot was done for. I also found that a little necessary retouching could be done in this way while the exposure was being made, care being taken to work at the print from different angles so the pencil would not hold back a certain portion of it. I have not had opportunity to try-out this trick to any great extent, but believe it has useful possibilities. Azo No. 1, by the way, yields excellent enlargements and with my 1,000 Watt lamp and f 4.5 lens requires an average of but one minute exposure. The advantage of being able to work in a moderate yellow light compensates for the long exposure, but for average work the medium speed enlargement papers now on the market, that may be worked in moderate light, are still better. These, however, are too fast to allow of successfully working the dodge I have mentioned, unless with much denser ray-filter.

## How To Make Your Own Ground Glass By Burns MacDonald

Often, the photographer wishes to use, on short notice, a small or large piece of ground glass for focusing or diffusion of light. The glass may be ground from old negative glasses or picture frame glasses,

quickly, with little trouble and with practically no expense. Glass may be ground with a fine grain, as follows:

Have on hand a small quantity of abrasive, such as powdered emery or carborundum. Buy the kind called "flour" which is the finest grade. The coarser the abrasive, the coarser the grain of the ground glass. Lay your glass to be ground upon a flat surface. Be certain the surface is flat as otherwise you may break the glass in the preparation. Then place a small quantity of the abrasive on this glass, wetting it. With another small piece of glass about 1 x 1½ inches, held flat, with a circular motion, pressing firmly, rub the wet abrasive against the glass to be ground, the surface of which must be gone over a few times, giving special care to sides and corners of the plate. You will find it necessary to supply a few drops of water from time to time to the abrasive to keep it well moistened. When you think the surface has been well covered, wash off the abrasive, when you will find that there are some small spaces where the abrasive has not operated sufficiently. Cover these places with more wet abrasive, grind again, this time with the edge of the small piece of glass, and you will soon have as fine a piece of ground glass as you could want. When two pieces of ground glass are needed for diffusion of light or otherwise, one piece may be ground on both sides, giving the same results as two separate pieces, but with added advantages which will be apparent. It is simpler than you may think and you will find this knowledge very useful and a time and expense saver.

## Enlargements Without Dark Room By L. C. Ferguson

Excellent bromide enlargements, as well as enlarged positives can be made with little trouble by the following sys-

tem. No dark room is needed except for the loading of the plate holders, which in this case, holds the bromide paper or the film or plate. If the photographer possess a view camera in the 5 by 7 or 8 by 10 size, the process is simplified as enlargements can be made in any size up to the capacity of the camera.

The negative to be enlarged is fastened to the glass of a north window with binding strips, and the remainder of the window is draped with some dark colored cloth to exclude all light but that which comes through the negative. The other windows in the room are darkened so as to exclude as much light as possible, although this is not absolutely necessary. Bromide paper is cut to the size of the film holder and placed in it in the same position a cut film would occupy, and the slide is put in. It is needless to say that enlarging paper is very sensitive and should be put in the holders at night, or in a dark room. To make the enlargement, the camera is set up before the negative and focused on the ground glass in the same manner as when copying. When the desired size and sharpness is obtained the shutter is closed and the holder containing the bromide paper is put in place in the camera. The slide is withdrawn and the exposure proceeds as per usual. The slide is replaced and development can be made at night unless you have access to a dark room.

Enlarged positives are made in the same manner, but, of course, a much shorter exposure is required. With good light outside, an exposure of one-fifth second at stop 64 is a good average, although exposure depends a great deal on the speed of plate or film. If the camera does not have sufficient focal length to enable you to make enlargements of the size of the plate or paper, a Kodak portrait attachment fastened to the camera lens will do the work. A portrait diffusion lens works fine for landscape enlargements.

## Soft Focus Photos

By L. C. Ferguson

Many times when making landscape photos, the pictorial qualities of the picture are anything but pleasing, that is, if the common lens is used. The subdued,

soft, effect, so much admired in pictorial work, is impossible to obtain with the ordinary lens, unless some uncertain ruse is resorted to, such as throwing the lens out of focus, etc.

Photos of remarkable softness, yet free from fuzziness, can be obtained by photographing through a piece of Marquissette veiling tied over the lens. The cutting down of the light must be figured when making the exposure, and the diaphragm should be open as wide as possible, consistent with the depth of focus.

## How To Pose Faces

**Long Face**—Camera above head and turned three-quarters.

**Broad Face**—Camera level, almost profile.

**Pug Nose**—Camera above head, nearly full front and head bent.

**Long Neck**—Camera above head, bend head, raise neckwear, if any or use drape.

**Bald Head**—Camera below, front lighting, reflection from below at one side.

**Large Ears**—Three-quarters face. Rembrandt lighting.

**Furrowed Face**—Diffused light, flat lighting.

**High Cheek Bones**—Broad front lighting.

**Hollow Cheeks**—Front, side lighting.

**Full Length and Group**. Flat top lighting, screened toward floor.

**Babies**—Camera low, flat lighting and plenty of it.

**Hands**—Edgewise to Camera or nearly so, shaded by screen to avoid over prominence.

## Photographing Blue Eyed Subjects

By L. C. Ferguson

A device which is designed to replace the missing color in the eyes, is made by fitting an auxiliary spot light with a sheet of pale red glass between the lamp and lens. This is flashed in the subject's eyes and serves to replace the missing color. Care must be taken to have the glass of the right shade, as a deep red color would blacken the features of the subject as well as the eyes. A shade bordering on pink will serve the purpose without making any radical difference in the features.



SALON WEEK  
IS COMING



# CLUB NOTES

EVERY PRINT  
A WINNER



## FORTHCOMING EXHIBITIONS FOR 1926

October 3rd to 17th, 1926—Societe Francaise de Photographie and Photo Club of Paris, France. M. E. Cousins, Secretary, 51 Rue de Clichy, Paris. Closing date, September 1st.

October 17th to 31st, 1926—Pictorial Photographers of San Francisco. Fourth International Salon. H. A. Hussey, Secretary, 64 Pine Street, San Francisco, California. Closing date September 25th.

December, 1926 to January, 1927—Northern International Photographic Exhibition in conjunction with the Bradford Society. Address A. Adderley, Bradford, England.

December 3rd to December, 1927—Scottish International Salon. Address the Secretary, Peoples Palace Museum, Glasgow Green, Glasgow, Scotland. Closing date November 17.

### Kodak Park Camera Club

The exhibit hung in June at Kodak Park and in July at State Street has excited a spirit and ambition to make such affairs more frequent. We hope that this club will send us particulars more promptly so that we can tell the world what they are doing. The program of the above show came to us two months after its opening and in advance we got no word whatever. Our readers another and we are interested in them of this department are interested in one another.

### Dallas Camera Club

Like all the clubs, this intensely live organization is recovering from a summer inertia and events are eventuating and more in process of evolution, or words to that effect. The monthly Bulletin, "Proofs" comes to us rather erratically but it is welcome at any time for it contains much that we think might be read with profit by all camerists. We say erratically because this is August, late in the month, as we write and the mail has just brought us the June number. Someone slipped up in the mailing and we are debating whether or not to have Secretary Dullnig file complaints with President Sutton.

The article headed "Read the Photo Magazines" meets with our hearty approbation, with one exception. The au-

thor has not quite gotten straight the names of the magazines that cater to the professional. To our best knowledge the American Journal of Photography has been absorbed by and is now an integral part of American Photography, and Camera Craft, while ever the amateurs delight and helpmate is one of the official organs of the National Association of Professional Photographers and the only official organ of the Pacific International Photographers' Association.

### Los Angeles Camera Club

As chronicled we have been distinguished by the conferring upon our undeserving self of an honorary membership. If such a membership carries with it the right to make a motion we would here and now propose that the Secretary be directed to send us personal interest and general news in time to reach this office before the fifth of the month, or that an editor be appointed for that purpose. It is rather humiliating not to be able to publish as much about our own clubs as is exploited of clubs with which I am connected only by friendly memories.

### NEWARK CAMERA CLUB

The Ground Glass is brighter and snappier than ever, if that be possible, and such articles as "Photographic Myths" and "Cameras Don't Lie" should be read by

## CAMERA CRAFT

every photographer. The former attracted our attention when it appeared in The Club Photographer, and the latter is along the lines of an article which appeared in Camera Craft some time ago. It is the function of club journals and bulletins to reiterate just such things and bring them to the attention of members who too often pass by the most useful matters in the periodicals.

President Harold C. Amos, Vice-President A. N. Pierman, and our well-remembered friends, William Woodburn and Julius F. Graether are steering the good ship, and its course is mapped to move in pleasant waters.

H. R. Cremer's "Phantasy" makes a splendid cover picture albeit over-trimmed. The figure somewhat crowds the frame. The important fact is, however, that the clubs are showing a pride in their members' achievements these days, which is as it should be, for deserved honors help the cause.

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### A High Honor to Me

The egotistical pronoun, first person, singular, objective is the only one that enables me to express my feelings properly and adequately in this case, and the honor conferred would make a wooden lay figure vain.

Ten members of the Chicago Camera Club, Paul Wierum, F. E. Rich, W. D. Hughes, E. E. Gray, Clayton D. Mogg, E. L. MacMillan, Harry C. Phibbs, L. B. Mayo, George Henry High, and F. M. Tuckerman, selected a print or two from those which had gained honors in the last season's hangings and sent them to me with a dedication that means more to me than they may believe.

God knows how often I have craved the gift of making friends on short acquaintance. Naturally diffident (don't laugh, for it is truth) and with frequent doubts as to being able to encompass the herculean task of pleasing the infinite variety of tastes, it has been a persistent effort to try to cultivate a bon hommerie that should invite the friendships I willingly would earn over and beyond the present occasion.

My later years have been good to me,

and this evidence of kindly feeling from a group that met me but once has made me gladder and prouder than ever before, and richer than Croesus. The honor is an honor, especially to me, because so little has been done to earn it, and because it was given so whole-heartedly. Dear friends, I thank you.

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### California Camera Club

The Summer Season is at its height as this is written. President Karl Baumgaertel, Secretary Graham Lee, and many of the members are in the high Sierras: Mr. and Mrs. Mackintosh and Miss Mackintosh are at Hetch Hetchy; a contingent have taken time by the forelock and are in the Yellowstone; and P. Douglass Anderson is in the Yosemite.

With so many C. C. C. members away the doings at the Clubrooms naturally have slowed up but before this copy of Camera Craft is in the readers' hands things shall be moving once more with renewed vim and vigor.

The John Hagenmeyer exhibit throughout August excited much favorable comment. The members competitions go along merrily and the Moving Picture Committee has added many bits of equipment to its assets. The club is fortunate in having so well versed a man as Syril Dusenbery to direct this newer interest.

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### The Newark Camera Club

When one considers that amongst its number of splendid pictorialists this organization numbers such men as Alcock, Amos, Bucher, Cremer, Hall, Dr. Pardoe, Schneckler, Woodburn and others who do not come to mind at the moment, it is not surprising that so many Salon honors move Newarkwards.

In August the home activities had not yet revived from the summer siesta, that is up to the time of our going to press, but we may look for news in the next issue.

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### Australian Salon

The catalog reads like a roll of honor. Bairstow, Borup, Bostock, Cazneaux, Coolinge, Fritz, Harding, Harting, Held-

## CAMERA CRAFT

ers, Herrick, Hussey, Judge, Kira, Monte Luke, Missonne, Ogasawara, Dr. Par-doe, Pratt, Rigby, Sarra, Smyes, and Zerbe, whose work we know and a num-ber of others, no doubt equally great who shame us with our unfamiliarity. These are names to conjure with and the importance of the Australian Salon may be estimated from them. Some day we hope to visit the antipodes and we pray it may be during the time when the big show is on.

### The Pittsburgh Salon

Dear old Reiter has sent me a letter which is an epitome of the spirit of help-fulness that constituted him so thoroughly the man to lead the greatest of American Salon groups. But Reiter though he be, he is a rotten writer. His penmanship takes some deciphering, especially when he is hurried. He was hurried when he wrote the message before us, but when he says something it is a mouthful. Let us read the transcription verbatim:

My dear Blumann,—Your current issue of Camera Craft is fine. (Here follows a roast in which coals of living fire are heaped on the editorial head for running the review of the last Salon in two is-sues. Had we done otherwise we should have resigned the entire magazine to one subject, which, however worthy, might not have interested a large contin-gent who are interested in photography but not in Salons.) I like your publica-tion and the honest way in which it deals with people and things.

You probably noticed our recent change of officers. Now for the big and deserved Hurrah. P. F. Squires, as new head, is a hard worker, continuous and honest. He has always been at the right hand of those working for the advance-ment of our Salon. Mr. Chatto is the new Secretary, and as such is beyond re-proach. He will fill the office with honor to us all. So you see the Salon is in the best of hands and the future is assured. Keep an eye on us and trust that all will be well.

Faithfully yours,  
O. C. Reiter.

### Northern International Photographic Exhibition

The Northern International Exhibition of Photography will be held in the Man-chester City Art Galley from 18th De-cember, 1926 to 29th January, 1927. There will be Pictorial and Scientific sec-tions for Prints and Slides and a section for Slides and Transparencies in color.

It has been decided by the executive of the exhibition to abolish awards and entry fees for the present year. The sole expense to which exhibitors are liable is, therefore, the return postage on their exhibits. All prints will be shown under glass and particular attention is being paid to the illumination of lantern slide cabinets. In recent years the correct illumination of lantern slide exhibits has become a matter of great importance, owing to the rapid rise in popularity of the high-key Thio-Carbamide slide.

Lectures by prominent workers will be given each evening from January 3rd to the close of the exhibition. Members of the Manchester Society will be in atten-dance during the exhibition in order to render any desired assistance to visitors.

Entry forms may be obtained from the Hon. Exhibition Secretary, Mr. W. John-son, 30 Hartington Road, Chorlton-cum-Hardy, Manchester, and should be re-turned not later than November 20th, 1926.

### The Sierra Club

Though this is not a Photographic organization its objects are so thoroughly toward the protection of beauty spots, and so many of its members are photo-graphers—amateur and professional, that it belongs here.

Its latest achievement is to have in-fluenced the Federal powers to enlarge the Sequoia National Park. The Presi-dent of the United States signed the bill on July third, making the reservation to include the headwaters of the Kern and Kaweah rivers, and extending its bound-aries to the crest of the Sierras on the east.



# NOTES & COMMENTS



## PHOTOGRAPHIC WHITE INKS

It is the practice of professional photographers to mark distinguishing numbers and data on their negatives for identification and future reference. A great number of amateurs letter the titles in opaque on plates and films to make the captions appear in the final prints. When such imprints are made in black ink or pencil it is always difficult to read them in any light and often impossible to read in the half light of the dark-room.

Nothing improves a mounted picture like a delicate white line and the maker's signature autographed instead of printed adds to the value of a work of art. To these ends Johnson's Snow White Inks are wonderfully adapted since records made on the black or clear part of a negative will show with equal clearness and still be equally opaque, and the bordering and autographing of prints and mounts with Snow White not only gives a beautifully white impression, but has all the relief and roughness to the touch of a copper-plate imprint.

Snow White comes as a paste in a screw-capped porcelain-glass jar and is adapted to pen, brush, or air-brush spray. It dries promptly, and adheres firmly to the work.

## A Tip from the Mills

An interesting bit of news comes from our photo mount salesmen, now on a trip to the mills.

They tell us that the A. M. Collins Manufacturing Company is making a superior fall line of stock mounts worthy of their slogan "Ultrafine Mountings."

The Medick-Barrows Company have prepared design and material for special order mountings which have never been surpassed.

Our salesmen are greatly enthused over these samples. They are now on their way back to the coast prepared to demon-

strate the exceptional quality of these two lines of mountings.

It is a pleasure to pass this news on to you and we ask you to bear it in mind when considering immediate purchase of photographic mountings."

## Two New Dassonville Products

Charcoal Black has made its place throughout the photographic world and the exportation to England and Germany has steadily increased. Now we note that Dassonville announces the release of two new papers—both of which we saw in the experimental stages and can say with conviction are quite as fine as anything that has ever been offered the most discriminating artist.

The Grade C stock is of an agreeable roughness, not pitted or grained in any appreciable way but suggestive of that paper on which Landseer could be conceived as draughting his crayon sketches. Grade D is a laid paper, that is it is waterlined in the manner of the antique fine linen on which etchers loved to impress their drypoint plates.

Both are exquisitely tinted, not colored but just tinted, an ivory that is almost neutral, and the emulsion is, of course, the same surpassing Charcoal Black.

## G. K. Stowe Goes to Hawaii.

AnSCO Photoproducts, Inc., through its western branch, of which A. S. Hoffmeister is manager, has detailed our island possession to C. K. Stowe, and if he is not already waking them up to AnSCO values in Honolulu, he is no doubt showing the broad Pacific what there is in him.

## Harrington's Enterprise

Harringtons Limited is an Australian concern that handles everything photographic and issues a mighty fine photographic magazine for good measure. To

help create photographers it recently offered some twenty or more prizes, among them cameras valued at twenty dollars and more for the best guesser of the number of votes cast for each contestant in the "Miss Australia" contest. This is good business.

## A CALL FROM E. O. HOPPE

The telephone rang and Mr. Hoppe announced himself. We mentioned that he was known to us, and it seemed to astonish him. As if anyone interested in Pictorial Photography didn't know Hoppe, and anyone who keeps in touch with the reading world didn't know of him.

A subsequent visit delighted us in several ways. To meet a charming fellow, and one with whom one finds one has much in common, is not an everyday occurrence.

Mr. Hoppe is studying these United States with the purpose of writing a book of essays upon us, and we are prepared to vouch for its accuracy and justice in advance, for the sympathy and breadth of view shown in our conversation makes that positive. He is not here to find wherein we fail to measure up to English standards, but to seek wherein we have advantages to the end that he may exploit them to his countrymen. And, to strive with his pen to make us Anglo-Saxons understand one another through better means than externals and newspaper text.

## R. E. DERBY JOINS HIRSCH & KAYE

After four and a half years with the Northern Photo Supply Company of Minneapolis, Mr. Derby decided California was the place for him, and so he came west and almost immediately connected with Hirsch & Kaye as city salesman in the professional department.

Mr. Derby was prominently connected in service with the aerial branch of the army during the war, previous to which he was a practical photographer. His knowledge of the craft will not only fit him as a good salesman, but enables him to extend the helpfulness to photographers for which Hirsch & Kaye are noted.

## COLOR PRINTS

A revolutionary product is announced by Lumiere and Jougla of Paris. It seems to be nothing other than paper coated with an emulsion similar to the Autochrome plate. All that is necessary to obtain any number of naturally colored photographs in one operation is to develop the Autochrome, and we presume any other color plate, develop it without reversal, and use it as a negative. The paper is developed and fixed as usual, but we foresee that a special fine-grained developer will be needed. Probably something in the Glycine-Hydroxide way or for this purpose Paraphenyldiamin in the form of a thick solution, which would account for the brush development specified in Europe.

So near is this startling innovation to our own use that we can quote a circular before us at this writing sent us by Henrietta Hudson of Bolton Landing, on Lake George, New York: "Direct Color Photography. The Hudson Print, U.S. Patent No. 1431663. A print in colors photographically obtained by exposure to light through a Direct Color Negative."

As the circular states, "The great fact is that a way has been found to use a color screen plate as a negative from which to print in a photographic frame obtaining thereby on color-coated paper a print in the exact colors of the object photographed."

We look with interest for more information on this subject, and hope to be able to tell our readers more with information direct from the Lumiere establishment in France and from Henrietta Hudson in this country.

## "PHOTOFREUND" MAKES A MISTAKE

The Editor of that beautiful photographic journal "Photofreund" of Berlin pays us the poor compliment of stating that in dealing with enlarging from Kino negatives we were apparently ignorant of the Paraphenyldiamin developer. Let us assure Fr. Willy Frerk that we have experimented with this reducer and have found it offers nothing which the Glycin developer given in our article does not ac-

complish and accomplish better. Furthermore, at 80 cents an ounce we shall leave the reader decide whether he cares for the following formula as given in our esteemed German contemporary:

Water, 100 CCM., or say  $3\frac{1}{2}$  ounces.

Paraphenyldiamin, 10 grams, or 150 grains.

Sodi Sulphite, 60 grams, or 900 grains.

If this doesn't make a thick soup and cost ten times as much as the Glycine we are in error. And the time of development given for the paste is over a half hour. Glycine is slow enough, but—!

## International Photographic Association

(September, 1926 issue)

### NEW MEMBERS

- 5479—Joseph E. Chopp, Box 62, Perry, Oklahoma.  $3\frac{1}{2} \times 5\frac{1}{2}$  (not postcards) Graflex views of Oklahoma Oil Fields. Assorted views no. up to ten (10) exchanged even up; for views of National Parks, California Beach scenes, Florida Beach scenes. Class 1.
- 5480—Thomas H. Halfton, The Peninsula Film Service, 1/71 Sami Naick Street, Chintadripat, Madras.  $2\frac{1}{4} \times 3\frac{1}{4}$  Curiosities in India, Indian funeral and marriages, Roman Catholic churches considered miraculous. Special views of the places where Apostle Thomas was martyred; am willing to exchange also Cinematograph views of above for surgical films. If only stills for American views. Class 1.
- 5481—Carl E. Duffy, 1420 Liberty Street, Muncie, Indiana. I am interested in Motion Picture Photography and would like to exchange letters with members on Cine Photography on any size film. Class 1.
- 5482—J. N. Parrell, Patrick Street, Foxton, New Zealand. V.P. to  $\frac{1}{2}$  plate ( $\frac{1}{2}$  plate to P.G. for preference). Scenery, general views, anything of interest; for same. Class 1.
- 5483—Clarence Huffaker, General Delivery, Echo, Utah. Scenery, Birds, Animals, Trains, Wrecks, Trees, Cities, and Towns; for anything of interest. Class 1.
- 5484—M. Nemec, 334 E. 77th Street, New York City, N.Y. All sizes up to  $8 \times 10$ . Views from Africa, Rough Seas, Fire Scenes, Animals, Figure studies; for Figure studies, buy and sell same. Class 1.
- 5485—A. W. Sandberg, P.O. Box 1143, Cheyenne, Wyoming. Western—Plains and mountainous; Western—Action and general; for General views. Class 1.
- 5486—J. Elmer Priest, Y.M.C.A., Quincy, Mass.  $1\frac{1}{4} \times 2\frac{1}{2}$  and  $2 \times 7/8$  and  $4 \times 7/8$  General landscapes, Brooks, Lakes, Apple Blossoms, Snow Scenes, Historic and Beach views; for Landscapes, Birds, Animals, Western, Sunset, Historic, and Mountain views. Class 1.
- 5487—Carl Osborn, Francis Marion Hotel, Charleston, S.C.  $5 \times 7$  Historical buildings, objects, or views in Charleston, S.C.; for Portraits of Children, Beach views, or Animal or landscape subjects. Class 1.
- 5488—J. B. Loomis, P.O. Box 123, Orofino, Idaho.  $2\frac{1}{2} \times 4\frac{1}{4}$  or  $3\frac{1}{4} \times 5\frac{1}{2}$  Hills, Highways, Streams of Idaho; for same. Class 1.
- 5489—Charles W. Dockham, 48 Hancock Street, Bar Harbor, Maine. Class 2.
- 5490—Ralph G. Rogers, 8 Iowa street, Warren, Ohio. Class 2.

- 5491—Mr. V. G. Plymire, Tangar, Kansu, China. Class 2.
- 5492—Blue Bell Camera Club, 1365 Cass Ave., Detroit, Michigan. Class 2.
- 5493—Z. V. Rogers, 417 E. Robinson Street, N.S., Pittsburgh, Pa. Class 3.
- 5494—Chan Po Sang, 15 Peak road, Hongkong, China. Class 3.
- 5495—Della Vik, 721 Main Street, Rapid City, So. Dakota. Class 3.

### RENEWALS

- 654—H. E. High, 1023 Champa Street, Denver, Colorado.  $3\frac{1}{2} \times 5\frac{1}{4}$ ,  $4 \times 5$ ,  $4 \times 6$ . Views of Mountain scenery, Indian Pueblos, Public Buildings, Street scenes, Locomotives, Yellowstone Park views, etc. All good, sharp, clear work only sent out; for same. Class 1.
- 871—Charles De Mon, Oolitic, Indiana. I am interested in Motion Picture Photography and would like to exchange letters with members on Cine Photography on any size film. Class 1.
- 5275—Miss M. Frantz, 4520 Denison Ave., Cleveland, Ohio.  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $2\frac{1}{2} \times 4\frac{1}{4}$  City views and Landscape scenery; for same. Class 1.

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**Eastern Division, No. 1:** Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd Street, Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

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# CAMERA CRAFT

*A Photographic Monthly*

SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

VOL XXXIII

OCTOBER 1926

NO. 10

## Lionel Wood, F.R.P.S.

By Sigismund Blumann



LIONEL WOOD

As this is begun there is before me a portrait of a vigorous-faced, high-foreheaded robust-looking man with a pipe in his mouth. There is a humorous twinkle in the eyes, an epigrammatic turn to the lips, and the hair would betoken a quick temper. All in all the sort that one finds a most humanly pleasant sort of fellow. It is a portrait of Lionel Wood, made by F. Scott. If I have read the face wrongly, apologies. The pipe can only be read one way—we are brothers by that token. Over the continent and across the sea, to you brother F.R.P.S. my hopes that neither you nor I may ever find ourselves where our respective favorite mixtures may not be had.

But you are not interested in pipes or the kinship of a man and his self-appointed biographer in small. You want to know something more of him than what you have gained from his pictures. If you are a follower of the Salons you know his work very well, for he is an ardent pictorialist and misses few of the exhibitions. His prints stand out and are remembered. So I shall try, from meager information gotten here and there, from impressions given by men who have met and known him, and from letters induced by letters, shall have to try to tell you of Lionel Wood, himself.

He is a young man, the son of an English solicitor, which in that country is not a solicitor at all but a practitioner before the bar, a typical young Britisher who sets his jaw and follows his bent. That bent had its inception in 1912 when he was yet at school and the form was that of a snap-shooting camera. Just a plain, cheap kind of affair that could be car-

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LIMPID WATERS

By LIONEL WOOD, F.R.P.S.



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ON THE CANAL

By LIONEL WOOD, F.R.P.S.



PORTRAIT

By LIONEL WOOD, F.R.P.S.

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MISS WOOD

By LIONEL WOOD, F.R.P.S.





THE SWEEP

By LIONEL WOOD, F.R.P.S.

ried about and wherewith anything and everything might be snapped. This was followed by a Reflex and an enlarging lantern and with the accession loomed possibilities and were bred dreams. Pictures, if you will be so good, not just photographs.

By 1916 we find him competing for awards and winning commendations and a number of prizes, and, that joy which pictorialists only know, an acceptance at the London Salon. Even during the strenuous wartime this young enthusiast found interest to make pictures. Then came his enlistment in the Royal Naval Air Service, and in 1917 he became Flying Instructor officially, and unofficially made pictures wherever his duty called him.

It was in 1919 that he joined the Royal and settled down to a steady pursuit as professional portrait photographer. I say a steady pursuit, but as I recall what the Editor of *The Camera* said of him, it is not so certain that his pursuit is steady. Let me quote:

"He works all night and motors as much as he can by day. His studio is not of the shop type. He does practically all his work himself, and thinks his own thoughts. In a word, the traditions sit lightly on Mr. Wood's shoulders."

As we should have gathered from our reading of his face. An upstanding, self-governed, up-and-doing artist. Thinks his own thoughts as an artist must, for who can think for him, whose mind is attuned to things that lie above the common level. From the pictures shown here you can see that he thinks in terms of beauty and expresses himself emotionally. His pictures are songs of design, poems in content, and all in all worthy of an F.R.P.S.

## Matte Emulsions

By C. W. Gibbs

Photographer to the *Liberty Magazine*

Matte emulsion plates are coming into extensive use commercially, especially in that phase where excessive contrasts are encountered. The field of home portraiture has also offered opportunities for the use of this type of emulsion. It seems that there are a number of photographers who have not had much success in using these plates. I have used them for a long time, and have had very little trouble. I will endeavor in the following paragraphs to tell a little of the procedure in the hope that it will help those who would like to try for themselves.

A full exposure, developed in a diluted contrast pyro developer, has proved to be the best to obtain the desired quality of negative. Development must be carried further than with ordinary emulsions because the plate density seems to be much lighter after it is fixed.

The contact prints from matte emulsions have a much better quality than the enlargements. In enlargements extremely fine detail seems to soften out and to be, at times, entirely lost. A granular pattern becomes evident when the degree of enlargement becomes greater than four diameters. This pattern may be obliterated by enlarging with some device for softening the focus. I prefer a diffusion disk or a meniscus lens.

In photographing nickeled, enameled, or polished surfaces the matte plate is excellent. It will be found necessary to apply any substance to the surface of the object before making the exposure as the plate shows little halation or irradiation except under great over-exposure.

In indoor portraiture it is invaluable, especially to the amateur. It is unnecessary to cover up windows with cheesecloth or to place the subject away from the windows. Have a good reflector and give plenty of exposure and the plate will give good results.

A number of photographers have asked if I recommend matte emulsion plates for the photographing of glassware. If the photographer has had little or no experience in this line he will probably secure more negatives that serve his purpose on matte emulsions than with any others. I prefer to use Eastman Par-Speed Portrait Film when I am endeavoring to secure the finest possible results. But in obtaining a good negative on Par-Speed I have found that I have to use glycin developer, and not many photographers care to take the time to use this developer. When I wish to obtain a good contrasty negative with color correction I use a W. & W. Process Panchromatic Plate and a normal pyro developer.

Be careful about dust on the matte emulsion negative. Dust the plate before loading the holder. Dust before development. Have the plate suspended vertically in the tank when washing. Sponge off well with wet cotton before drying. Dust the negative before printing. The character of the surface is such that every bit of dust clings, and only by the most careful handling can the plates be kept clean.

Retouching with a pencil on a matte emulsion plate is very difficult unless the hardest possible lead be used. For broad effects the plate is very easy to work on. Powdered graphite worked into a tuft of cotton and then rubbed on the plate may be used to increase the density of certain areas. The graphite may be removed by the use of a soft eraser.

Just one thing more, and an important item: The peculiar quality of prints from these matte negatives is a delight to the photographer and to his clients. Artists find in these pictures a softness that is not diffusion but, rather, a mellowness of lights and outlines. The ground glass effect is somehow communicated to the print. A sort of blending due to refraction and the impress of the granularity, which is too minute to be seen, altogether charming. All in all I enthuse from no less reason than actual experience.



# An Outline of the Science of Portrait Lighting

By O. J. Smith

Illustrated by the Author.



O. J. SMITH

O. J. Smith is known throughout America as one of the final authorities on portrait lighting. Professionals in every city, village and hamlet know him, and a great host owe him much for what he has taught. It is my privilege to know him and envalue him as a friend and to acknowledge here my own indebtedness to him for most of what I have learned of the subject dealt with here.

At the very beginning of my connection with Camera Craft I visited many of the best studios in San Francisco and the neighboring cities and on various long journeys, the establishments of leading professionals in cities more remote. I was astounded at the methods of lighting and taking of portraits. The light burnt the subject's ear on one side and the reflector tickled the other ear.

The camera was moved so close that the lens almost poked the sitter in the nose. What resulted was handed to the retoucher for salvage.

The first thing Smith taught me was what I remembered of older times and bygone methods: The lens should be of a focal length at least twice the diameter of the plate and that distance of lens from subject made for roundness, softness and modelling.

Artificial lighting is a blessing, offering as it does a uniform actinicinity and a freedom from the despotism of Old Sol and the weather. Electric lights may be used on dark days, at night, and moreover, may be shoved here and there in a way that the skylight forbade. New effects, some good, came into existence. But the blessing was not an unmixed one. Photographers sought to eke out the last ray, to gain the utmost decimal of a second in exposure, by working with subject, light, reflector, and camera all in a space scarcely larger than a good-sized closet.

Artificial lighting is comparatively new, and the crudeness in its use will pass, is passing. Toward this consummation none has done more than the author of the following article. His many years connection with the Eastman Kodak Company has given him a practice that makes him what he is, and an opportunity to promulgate his knowledge under the subsidiza-

tion of the great concern which does not always get the credit and gratitude to which the eleemosynary branches of its business entitle them.

S. B.

## Portrait Lighting

I am frequently requested to suggest a list of practical equipment for making portrait lighting. Light of sufficient volume and brilliancy to produce gradation is the first requirement. A lens of liberal focal length to avoid distortion and preferably of the portrait series.

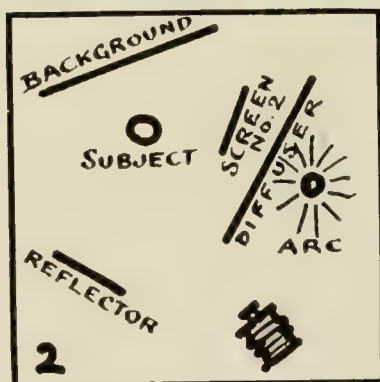
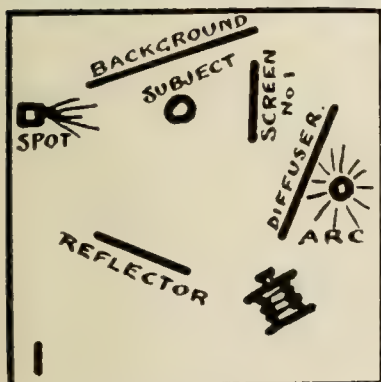
A reflector to round out the shadows and the very important and much neglected light controllers such as a head screen of black India linen and a side curtain, two or two and one-half feet wide, of opaque material to round back the light side, is about all that is required for the purpose of modeling and balancing the lighting.

If daylight is used, a clear glass window with north exposure and sufficient height to direct the light downward at an angle of about forty-five degrees, and of sufficient width to produce front, side and back illumination is ideal.

Light is directed by closing out the lower portion of the window with opaque curtains or shades, running from bottom to top and placing the subject near enough to the source of light to direct the shadow from the nose at above angle. Equally important is the volume and angle of front light. If the shadow cheek is not relieved with a touch of light to build up its true form, we are assured that more front light is needed, as flatness either in lights, halftones or shadows in portraiture is the first indication of faulty manipulation and indifferent quality. Turn the sitter, facing the light sufficiently to relieve the shadow cheek of its former flat and uninteresting appearance. This procedure will also, no doubt, relieve the eyes of their former dull and lifeless appearance, by introducing catch lights above and to the side of pupils from which the light is directed. If at this stage it is found that the catch lights do not appear, their absence is no doubt due either to protruding eyebrows or deep-set eyes, and it becomes necessary to lower the shades on window until the desired result is obtained. It will be noted that the direction of shadows, the illumination of shadow cheek and the catch lights in eyes, have furnished the key in directing the angle of side and front light. It must be understood, however, that this cannot be a permanent arrangement.

Features vary considerably and must be dealt with accordingly; however, general principles remain unchanged and the above is an excellent guide in directing the light and enabling one to make each action count. It is a pitiful loss of time and energy to strive unguidedly for effect. We now have the foundation of a good portrait lighting. The light, too broad and flat is properly directed and the shadows well placed, are dense and

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Screen Number 1 in these cuts and in all succeeding is to be known as the India Linen, Black, Head-Screen.

Screen Number 2 is an opaque material intended to cut off the light.

In the left hand illustration, above, Screen No. 1 shades the face and neck.

In the right hand illustration, Screen No. 2 shades the left shoulder.

Negatives made on Eastman Portrait Films.



lack gradation. It remains to introduce intermediate tones, to blend between highest lights in true relative values, through to the deepest shadows. In other words, to point up the lights and shorten the shadows, thus introducing roundness, texture and tone values. We are dealing with what is known as plain portrait lighting, which no doubt deserves credit for more pleasing portraits, true to likeness and character, than all other lightings combined.

When properly made they display an air of refinement which please the most critical, and I would advise the beginner to master plain lighting before attempting the more eccentric. At this point, a brief analysis of the characteristics of subject and materials at our disposal may not come amiss. The human face has length, breadth and depth. The ears of an adult are located five to seven inches farther back than the forehead, nose, lips and chin, the cheeks of course rounding back to the ears. The head and figure is a mass of continuous curves to be portrayed in relative values (length, breadth, and depth) on a flat surface, with light and shadows. It is the natural tendency for highlights to stand forward on a flat surface, while halftones and shadows recede in proportion to their density. If the ear on the light side receives as much light as the forehead, nose, lips and chin, that particular ear will step forward with due haughtiness, on the same plane, and since it does not belong there, it will claim first attention. The cheek on the light side will appear too broad and flat, while if the background is in proper relation, the shadowed ear will repose where it belongs. A bald head sometimes becomes a flat elongated forehead, much too high and out of all proportion to the face, due to neglect of the proper shading. The head screen manipulated from the rear, directly between the light and top of the head and brought forward to a position where it casts a subdued shadow over the prominent surface, without disturbing the brilliant light on the point of forehead nearest the lens, will correct the difficulty. The same method is applied when dealing with white or very light hair.

If the light is weak or subdued or if the screen is too far from subject it will not be effective. Brilliancy or intensity of light controls the distance from subject to screen, which is as a rule eighteen to twenty-four inches. Having determined the proper direction of light and assuming that we are making a three-quarter view of the face we will proceed with the following objects in view:

The points of forehead, nose, lips and chin nearest the lens should receive the strongest highlights. Halftones should grade from lights back and over the ear (not too abruptly) but just enough to render the face in true roundness and proportion.

The light cheek, since it is nearest the lens, should receive a stronger light than the shadow cheek, but not as strong as the highest light on the forehead. The narrow opaque screen is placed parallel with the side window just back of the subject about twenty-four to thirty inches away and

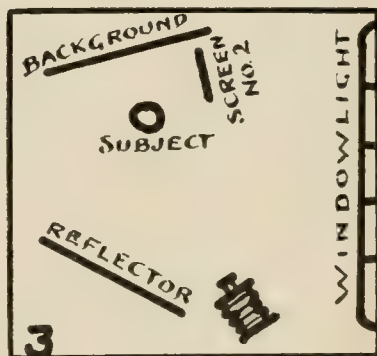
## CAMERA CRAFT



The straight window is of clear glass; lower portion closed to a height of  $4\frac{1}{2}$  feet. This window is 12 feet wide by 9 feet high.

The opaque screen is brought forward sufficiently to shade ear.

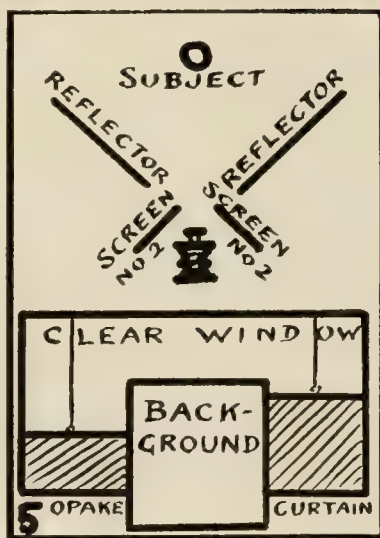
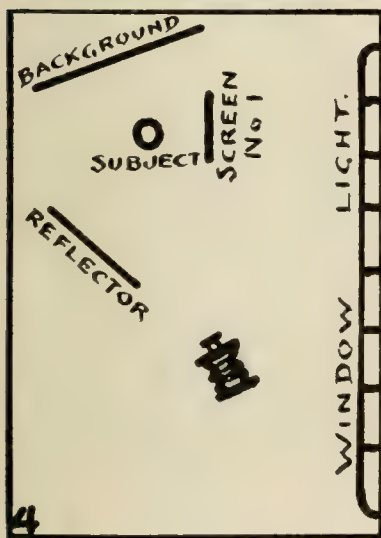
Subject 8 feet from light.



brought forward directly between window and subject, sufficiently to subdue light on the ear. This shading will blend forward over the cheek, and care must be exercised to avoid flattening the high-lights or reversing the strongest light to the shadow cheek. Check up the highlights carefully while manipulating and stop the screen at the point where highlights are in proper relation to one another. The shadow side will now appear more luminous, but in reality it is not. If too dark, do not place the reflector broadside or parallel with shadow ear, but place it parallel with window, in front of subject on shadow side, then turn it diagonally from window toward subject, thus illuminating the shadow from the nose and gradually blending back to the deepest shadow, which should occupy a position at the outline of the shadow side of the face. Stand at a distance sufficient to get a general view of the face and portion of figure being portrayed. If the light is stronger at lower portion than about the shoulders, place the black India linen head screen low, quite near and directly between the light and subject and gradually raise the screen sufficiently to subdue the right or lower portion, allowing direct light to fall upon the face and shoulder only. Touches of high-lights are concentrated to points of face and shoulder nearest lens, halftones grading back with densities proportionate to distance or depth, there is no distortion of modeling and a true likeness in the chosen position and available expression is the final result. Sufficient exposure to register detail through to the deepest shadows is essential, then forget the shadows and develop just far enough to separate the high-lights from their surrounding background of halftone. A well-balanced and modulated lighting, exposed and developed normally, will require little or no modeling at the hands of the retoucher. Spotting and slight blending between halftones and shadows should be sufficient. The style of bold, broad lighting as above described is very becoming to elderly people, with strong character and fully developed features, of well-proportioned outline. Thin faces or hollow cheeks may be rounded out to an appreciable extent by modelling more delicately. This is accomplished by placing the light controlling screens farther from the subject, thus using the lights more open. Arc lamps and cabinets containing powerful blue Mazda lamps are, in reality, miniature skylights, the light radiating from a direct point or comparatively small area, and they require the use of auxiliary lamps if the best results are to be obtained. The light must be extended as would be the case with a daylight window which is too small to supply the necessary front, side and occasional back light. Front light supplies general illumination, which tends to flatness, while light directed from the side or slightly from the back of subject produces the necessary brilliancy and contrast. It is readily noted that such requirements cannot be obtained with artificial light radiating from one source only. One or more five hundred to one thousand watt blue Mazda lamps suspended from ceiling, forty-five degree angle in front of subject nine feet from floor and well diffused, will supply the front illumination and simplify the task of proper distribution.



# CAMERA CRAFT

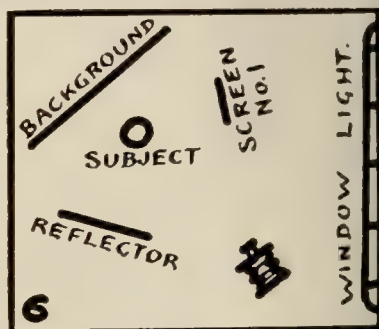


In the left hand portrait the window is clearglass, 12 feet wide by 9 feet high. Opaque curtain closing lower portion to height of 4 feet. Subject 7 feet from window.

Right hand portrait offers a decided novelty. The arrangement of reflectors and opaque screens is no less startling than the lighting.



The lighted match effect is produced by the subject holding a 60 watt Mazda bulb between his hands, the direct light from which is carefully shielded from the lens by his fingers.



A small flood or a spot light may be utilized for the purpose of back lighting, which is very effective in touching up the composition with brilliant highlights, well concentrated. Artificial light is handled identical to daylight except that it does not contain the same penetrating power, and it is necessary to place the subject nearer to the source of artificial light to obtain comparative brilliancy. A view from the shadow side is oft-times very pleasing, especially if the features are round and regular. The light cabinet is raised to proper height, the subject is placed almost directly opposite the middle of illuminated screen covering arc or lamps so that one half of the illuminated screen is extending back of the subject and approximately five to six feet away. The shoulders may be turned towards the light and the face turned slightly more to the camera, which occupies a position forward and almost parallel with lighting cabinet. The same general rules apply in directing the shadows as formerly described. At this stage the light is broad and flat and the shadows lack the intermediate tones so essential to roundness and true proportion. Turn on the ceiling lamp which should be as above described (well diffused), and place the India linen head screen quite near and to the forward edge of illuminated screen covering. Move it slowly toward background, directly between light and subject, to a point where direct front light is subdued sufficiently to relieve highlights resulting from the predominating directness of light from farther end of cabinet back of subject. Highlights will appear more pronounced as this head screen is moved nearer to subject. Gradation on waist and shoulders results from raising the opaque curtain upward between light and subject, closing out the lower direct light and blending through halftones to lower edge of picture, resulting in the concentration of direct light to the face, shoulders and upper portion of the figure. Following the exposure the above lighting may be altered to various pleasing results by adjusting the head screen to a position more directly between subject and the light, subduing all direct light to the point of delicate modeling then introducing brilliant touches of light by means of the spot or small flood light, manipulated as taste or fancy dictates. As a rule the spot light is used at rather sharp angles from the back, on either side of the subject and at times it is projected from the top of the background directly back of the sitter. Again it is used for concentrating light to the shadow side of brunette or auburn hair. Portrait films are capable of separating an extremely long scale of gradation. Gradation with contrast and brilliancy may be introduced in the lighting and reproduced in the negative with such material, while emulsions of a shorter scale would require lightings of flatter character and less gradation.

In all these examples I have striven to use only such as may be duplicated in any studio and even in the home. The screens and reflectors are essential items of equipment. Where they are not on hand makeshifts may be improvised but really good work can be done only with proper tools.



# That Stereoscopic Revival

By W. C. Marley

When I took up stereoscopy in 1903, there was a lamentation going on, both here and abroad, over the decline in stereoscopic interest—and it has been going on ever since, everybody talking about it but nobody doing anything, just as in the case of Mark Twain's weather. Let us examine the apparent causes of this recession and then look for a remedy—if one be possible.

When we speak now of "decline," we mean in public estimation and from the commercial aspect, for there really has not been any slump in this subject among amateur workers. (Those who strive to imitate etchings, woodcuts, and batique, with their cameras, are not included). No "Revival" has occurred in that quarter but rather a healthy growth, much stimulated by the appearance of the Continental small sized outfits and by the many articles and letters in the magazines. Stereoscopy was much used during the war, and is of value in surveying and range-finding. A number of Societies devoted to it, are in very flourishing condition, and scores of portfolios of slides are in circulation.

All stereo workers are missionaries for the cause, spreading an interest in the subject around their circles, if at all serious in the specialty. And most of them are.

But, and yet, and notwithstanding this enthusiasm among amateurs, there is very little public demand for stereo slides, and even less supply than demand. What led to the decline, which began in the 90's, from a previous flourishing business, all over the world?

Some faults, no doubt, there were in the matter of carelessly chosen subjects, standpoints, technique and mounting, that caused dissatisfaction, but that would be only local and occasional, while the downfall affected all, even the best makers. Eye-strain, due to poor trimming and mounting and to poorly designed stereoscopes, had only a minor share in the movement. What happened were the inventions, improvements and lower costs of cameras, lenses, plates, films and papers, that made photography an every-day subject and made photographers out of everybody. The tourist brought back his own records or else bought the larger, cheaper and showier single views. The picture postcard arrived. Lithograph and other colored processes appeared. The lantern-slide and the moving picture accelerated the eclipse. The stereogram could only be viewed by one person at a time—the sheet could be seen by a thousand. It was the stage coach and the railroad again—or the phonograph and the radio. A very old and important firm, whose name had come to mean stereos, tried for years to stem the tide—an ebbtide—with ever lessening results. They even published a stereo magazine and almost gave it away. Their expert photographers covered the whole world. They offered a thousand series

of slides, scenic, historical, and educational. Their persistent efforts and their international prestige no longer brought them sufficient returns, and they finally abandoned the stereoscopic field.

Modern life has so many absorbing and distracting diversions that people do not seem to have the time to look at stereos—with some exceptions, of course. And there seems to be no possibility of any general stereo revival. We are only able to go after those exceptions. To be sure there's a generation or more who have never looked through a scope, or if they have, it was at school, and at so early an age that they did not understand or appreciate the advantages of seeing objects in outstanding relief.

Any effort to reach the fraction that can be interested will have to be on a small scale—a side-line for local studio men. It might be begun by pushing the stereo portrait, which when well executed is startlingly life-like—(But no retouching!) This involves the sale of a stereoscope and can be followed up by the offer of local slides. Slides and scopes must be well shown in window or showcase. At present, they are as scarce as wooden Indians—never seen except in an optician's and then hidden behind opera glasses and thermometers—or on the rearmost counter in a department store, with the dollar eyeglasses. And is there ever anything of local interest in the whole batch of slides, or a night view, a sparkling winter scene or an amusing genre? And the stereoscopes! Wobbly handles and wobbly slide-holders; prisms at the level of the bottom inch of the view, so that the tops cannot be seen. Narrow brow-hoods that a big person cannot fit into.

Why don't some manufacturer put out a common sense scope, with a short screwed-in handle, not hinged, and a slide-holder with something more than a thin weak clip, to guide and hold it on the slide-bar? And with prisms up a little from the level of the slide bar, say one-half inch, so one can examine the whole slide.

The revivalist must look for such a scope—your scopes are going to sell your slides for you—don't try to make 100% on them. Get an outfit with lenses of about  $4\frac{3}{4}$ -inch focus. Don't take a portrait too close up—the relief will be too great. 10 to 12 feet is about right. Always use the standard size card,  $7 \times 3\frac{1}{2}$  inches.

Never use light-colored mounts—dark chocolate is best. The contrast looks well and they don't soil. Stereo workers agree that old-fashioned P. O. P. is the best paper to use, but you are selling to the public and they will prefer black and white. You can hot-hypo-alum to a sepia for some subjects. Always use a glossy paper. Don't bother to arch the tops of prints—people don't appreciate it. Every eye can "register" a separation between identical points in the two elements of  $2\frac{3}{4}$  inches, so don't exceed it. Cut the two bases exactly alike and get the true perpendicular—don't let a sea-horizon run up hill or have buildings leaning over. Don't include portions of the subject that do not appear in both elements, except the least trifle on the inside edges, which if so left, will give the

window effect. Don't print or paste a title under the picture—it has spoiled many a view. Have a list of titles and your address printed on gummed paper. Put it on back of slide, with subject of slide underlined in red. Use thin mounts and shellac tissue. Mount with hot iron—no bur-nishing will be needed and the finished slides will not curl.

Whole cost of materials per slide will be 3 to 5 cents, not counting your negative and time. Fifteen cents a piece, or at the least, eight slides for a dollar, should be asked. More, except for portraits and other work done to order, can hardly be obtained. If you work up a demand, look up the two or three large concerns still in the business, get their lists and select those which you think will sell to your trade.

You will make more profit on your own stuff. Try to keep it above the level of "Stuff."

### A MUSICIAN, I.

By Sigismund Blumann.

A musician, I, an artist by God's grace, and broke.  
 My tastes are equal to a king's and my desserts,  
 If heavenly gifts and joy dispensed have worth,  
 Are greater than a saint's. Yet I am broke.  
 My empty pockets but proclaim the world  
 Is most ungrateful, but I don't complain,  
 For in my better moments Angels come to me  
 And bear me company. They tell me things.  
 Suggest, direct, and praise. I am not great  
 Since no emblazoned walls my name announce:  
 But I am greatly and divinely, too, endowed  
 In that I am musician—and am broke.

In summer, cotton-white like fleece, the clouds afloat  
 In the cerulean ether fleck the heaven's dome,  
 And they are beautiful, tho' water, nothing more.  
 They add to Nature's many gifts to man and know  
 No discontent. They are, and are content to be.  
 The birds sing and the flowers blow because  
 It is their way, and ask no recompense.

The man within me is not always quite content  
 Like these, for I am human and have hopes,  
 Desires, pride, and, too, possess the faculty of pain,  
 And want. But when my spirit soars  
 The mortal part then melts away and I  
 Am a musician—all of that—and broke.



# The Quartz Lens in Photography

By Sigismund Blumann.

Over a year ago while in Newark, New Jersey, Mr. H. F. Branstater, of the company making the Kalosat Lens, asked me to write an article on what lenses made of quartz could do and where they belonged in photography. He very modestly said, "Either our lens is very fine for the purposes for which it is made or it is worthless. I am not a photographer and I want to know. Some of you photographers rave over it and others condemn it, in many cases without trial. What do you think of it? And if you've any ideas on the subject tell your readers about them."

Now, his motives may or may not have been commercial. Personally I should not blame him if they were. What interests us is whether a good thing is being put at our disposal or not. At that time I knew nothing of quartz as applied to photographic objectives. Since then I have been working with a Kalosat and have subjected it to about every test I could devise.

What follows is not a sales-talk. My friends have been accustomed to my courage in dealing with specific things and calling them by their names. In a period of twenty years writing for the photographic press I have been accused only once of being subsidized or prejudiced—that is I have been so accused only once to my knowledge. As an editor it takes even more courage to deal with things on the market. I am relying on a reputation for integrity established over the long period mentioned and shall proceed without reserve.

First we shall consider the Kalosat as an objective, used in taking the picture: Its peculiar merits and peculiar faults. And here a few lines of history may be helpful.

Away back in the sixties, before I was born, Doctor Tyndal spoke of the possibility of focusing the ultra-violet rays as well as the visual by using Spar or Quartz. His application of the quality of quartz which permitted the invisible light at the ultra end of the scale to pass through was to heat concentration rather than for photographic purposes.

Doctor H. D'Arcy Power, in the November, 1919 issue of *Camera Craft* boldly brought his imagination into play and with the backing of a stupendous scientific knowledge and a very respectable knowledge as well as love of photography, suggested the making of a quartz lens along certain lines. Later, in 1921, with more information available, he wrote more fully on the subject of soft focus lenses, in the June 1921 issue of *Camera Craft*. The essential parts of what he wrote at that time are reprinted here. They will impress the reader as prophetic.

The evolution of the popularity of the soft focus lens is not only an example of the improvement in artistic taste, but a return to the normal way of seeing things. When the lens picture first greeted the public it came as a wonder. The photograph

recalled everything, the child's dimples and grandmother's wrinkles, the stamens in the flower and the spider's web, nay with the hand glass you might perchance detect the beetle in the bud. Here were pictures such as no artist had ever made, or ever could. No wonder we had an enthusiastic world. True as a photograph became an axiom, and yet artists did not like photographs, a few, such as Hill, tried the camera for a while, but soon went back to the pencil and paint brush. All kinds of reasons were given, jealousy said some; false values, a lack of selection, confusing distribution of lights, and other faults replied the artists. Things the laity did not understand.

Presently came the hand camera and everybody made photographs, made them with the ambition of getting them sharp and clear, so that they could see everything that they knew was in sight of the camera. With F-64 and ferrotyped solio they often did. The greater their success, the less use the artists had for the process. Why? Because the lens picture is one that no eye has ever seen.

A good lens sees everything at once and equally well, the human eye at a given time sees only the object to which its attention is directed, all else is dimly apprehended with increasing blurring as the center of interest is left. The eye may change its position and retain a memory picture of what it just observed, but the object of interest will always dominate the rest because it is most looked at and best remembered. This fact a good artist unconsciously embodies in his picture, but the lens has no preferences, it gives all, and owing to the small size of photographs the eye cannot exclude the uninteresting from the field of vision. The artist whose training leads him to seek for the true appearance of things, naturally rejects an image he never sees in nature.

More and more the aim is to give what is actually seen, leaving it to the beholder to make his own interpretation of the appearance. It took many centuries for the professional artist to reach this point. Now the mass of the public are following the same road and they reach out for pictures that shall give pleasure rather than information. In the case of photography there are many ways to this end, one of which is to avoid an unnatural definition. The ideal desired is to give a picture as the eye sees it. In the nature of things it is an impossibility; consider the eye viewing a landscape: It is apprehended through a lens of short focus and very limited field. With great rapidity its different objects and masses are focused, examined in turn, attention is evoked by some, others never enter into consciousness, presently a visual concept is formed in which the objects that have stimulated the attention most are dominant. Usually one particular mass or color makes the greatest impression and holds the optical focus, around it all other things fade away with only a subconscious memory of their existence. As different observers will probably have their attention fixed by different objects in the same field of view, the mental picture will be correspondingly different.

An artist using paint will seek to reproduce his impression with such success as his skill permits and within limits he may partially succeed. He does not paint what his eye has not noticed, and he can hardly help giving extra prominence to the things that have mostly impressed him. By enhanced color contrast, chiaroscuro, or even departure from strict perspective drawing, this is easily attained.

The use of an uncorrected lens is due Major Puyo of Paris, who some fifteen years ago advocated the employment of spectacle lenses, and induced a French firm to make them of dimensions not used by the oculist.

In the search for a lens of great rapidity to take instantaneous photographs in room lighting, the writer employed a quartz spectacle lens. The reasons for the choice being that as there are only two surfaces as against eight or sixteen in anastigmats, the loss of light by reflection is reduced to a minimum, and as quartz or oxide of silicon passes the highly actinic ultra violet rays, their action could be counted on to help produce the image. Lastly, as the refractive index of the silica is only one-tenth that of lens glass a focal correction is not necessary.

# CAMERA CRAFT



Made with a Kalosai Quartz Lens

PORTRAIT

NICKOLAS MURAY



The results were most satisfactory, and portraits taken eight feet from the window of a living room at one-sixteenth of a second were excellent in definition and permitted of enlargement from  $3\frac{1}{4} \times 4\frac{1}{4}$  to  $14 \times 17$  without loss of quality.

My own experience with crystal lenses enables me to say that they will give excellent results in all fields, except the purely technical and in copying. That pictures taken with them are much closer to what the eye observes than those of the older type. That the KALOSAT is the most rapid lens made, par excellence a portrait lens, but reliable in landscape work.

The Kalosat is not an anastigmat. It makes no such claims. It does, however, qualify to all the properties which Doctor Power predicated. It is at least four times faster at equal apertures and under certain trying conditions than a glass lens. Its diffusion is of a different quality from that of the uncorrected or partially corrected glass objectives, and that diffusion is accurately diffusion and not out-of-focus, halation, or superimposed images. The inclusion of the ultra rays seems to have a catalytic action on the visual which gives effects that cannot be attributed to their various lengths but to a changed actinic, the reason for which must be sought elsewhere. If one may so express it, the diffusion is not mechanical but chemical. The reaction of the various light lengths produces with the inclusion of the ultra a compound that affects the sensitive emulsion of the negative homogeneously.

In blue haze the quartz lens is quite useless as it accents the haze and produces an effect almost like fog. In yellow haze it penetrates and gives results very like that of a glass lens with a two times filter. Under ordinary conditions it produces a soft image even at small apertures that is most pleasing and must not be confounded with fuzziness. At large apertures it is altogether too soft for my taste. Some enthuse over a picture showing faint images through the peculiar atmosphere obtained with quartz lenses at their larger openings, but I have not advanced to the point where I can enjoy a picture dissolved and floating all over the paper.

We must therefore conclude, if the foregoing be correct, that the Kalosat is a special purpose lens which has a place none other can fill: That it is especially fitted for landscape and portrait work and for extreme speed under unfavorable conditions: That it will not do for architectural or scientific photography where minutiae and extreme sharpness are specified: That it will please only a comparatively few at its wider apertures but that it will please the most cultivated tastes at apertures from f8 down to a pinhole. As the speed is greater than that of a glass f8 may be said to be about equal to f4.5 of an anastigmat.

The quartz does not supersede and will not supplant the glass objectives. It has a place of its own and a battery of lenses must include it to be complete.

My knowledge of astronomical and microscopical photography is quite nil, so it is impossible to speak authoritatively on these subjects, but with the reader's indulgence I should like to draw upon my imagination and presuppose that microscope cover glasses made of quartz and 200x or 400x

enlargements photographed through quartz giving visual images hitherto undreamed. That, with the present day ability to fuse quartz and mold it, telescopic objectives will be made that will penetrate and open distances or show celestial bodies that could be discovered only by the chance of finding unexplained effects or mathematical computations. The astronomer may be able to see the mass he knows is there but can visualize only in his mind by symbols and figures. He should then be able to Q. E. D. his findings with the visible image.

As to technical photographers, the quartz objective offers opportunities undreamed of hitherto. A friend of the writer adventured into the portraiture of fish in their natural habitat. Most of you will recall Mr. Beel's splendid story. His difficulties first interested me in that sort of thing, and when the Hanovia Company kindly put me in possession of two quartz cells I did some experimenting which I should never have dared with expensive and perishable optical glass. Boldly dipping the Kalosat under water I found that surface reflections and exaggerated deflection of light were overcome. You should be informed that quartz is unaffected by water, ordinary dirt, or sunlight. What this means may be gathered from the experience of many who have ruined a lens by having wet its surface or by polishing it with a rag.

Once, long ago, I took a valuable anastigmat with me on a boat ride and in the course of the day exposed it to the spray several times. Oh, I wiped it carefully each time, you may be sure, but in the course of a month the front combination developed the most beautifully iridescent blue mold you ever saw. A seventy-dollar lens for a few pictures is too high a price. You may dip the Kalosat into the sea and wash it clean, then wipe it with your handkerchief without fear. This procedure is not recommended as a pastime, but it is all right with the lens if you find any special pleasure in doing so.

I have spoken of a battery of lenses and no doubt many a reader will smile or marvel at that. As a matter of fact very few enthusiasts and certainly no professional but has several lenses, each picked for a particular purpose. There is no panacea in medicine, no cure-all. There is no one lens that covers every need. How many lenses one may need depends on how many branches of photography the adept would master to as near perfection as he can. One lens, and that a cheap one, may produce pictorial masterpieces but fail to give architectural accuracy of line and dimension. Speaking of my own collection and leaving out of mention the lenses bought because I cannot resist the beauty of a well made lens or the lure of working with many lenses, I bethink me of the ultra-aperture anastigmat with its wonderful selective planes, the diffused focus glass for my enlarging lantern, the remarkable lens that at a turn of the wrist is either an extremely sharp anastigmat or diffuse focus, the anastigmat pure and simple that is true and sharp whether at  $f4.5$  or  $f32$ , and the Kalosat which nowise duplicates the qualities of any of the others.

The reader who feels he has invested deeply in one expensive camera and its high grade anastigmat is right. He has all he needs for anything he is likely to want to do, but should he begin to get into photography up to the neck, so to speak, he will find himself buying and still buying, and every dollar he spends shall bring him more value and pleasure than he could get from the usual things bought outside of the essentials of living. He will reach a point where a quartz lens seems indispensable.



THE OPEN WINDOW

G H S HARDING





### **What Does Photography Mean To You?**

It is conceivable that the professional has chosen photography because he loves that way of earning a living. It must be inconceivable that an amateur should pursue photography otherwise than for pleasure. In just what way can a vocation and an avocation make itself so enjoyable? What are the potencies that make photography enjoyable to so many millions? In more direct consideration, What Does Photography Mean to You?

You shall summarize the list for yourself. The contemplation of beauty of form, line, color, motion, light and shade; the satisfaction that comes of developed skill; the journey into chemical reactions and technical lore; the quiet hours in the soft light of the dark-room; the trips afield with a better object than the hunter, that of capturing for all time, of immortalizing instead of killing and of putting the wonders of a scene on plate or film so that the enjoyment of a moment may be repeated through life.

These are a few things that occur to me at the moment, and they will suffice. Ask now, what should I do if I could no longer pursue photography? If the art means to you what it does to me, then the tragedy of the last line of the following will strike home.

#### **But I Shall Put My Camera Away**

The day on which my eyes shall fail  
To see the brightness of the sun,  
The western glow when day is done,  
The colors of the peacock's tail,  
The red of roses, foliage green  
Whose varied shades the sense delight,  
Life shall have settled to its night.  
Still sometimes truly pleasure glean,  
From memories of the sunlit day,  
From inner images retained  
And thoughts of beauty erstwhile gained:—  
But I shall put my camera away.

#### **What Connection With Photography.**

What, indeed. But from here and there and now and then some kind soul writes in to say that a little general interest stuff, a little human interest, something outside of photography and in the literary way is appreciated.

The conceit of me to presume that my "stuff" is literary. Yet I dare even to hope for that. We all love our children and the offsprings of our fancy are not hateful in our own eyes. As to some way of hooking this to photography to warrant its place in Camera Craft—well, within five minutes of writing the lines, I was in the dark room making pictures. And within five minutes of scanning this page you can do likewise. Or, if you choose take the entire book as yours and pass the page, and you shall be making pictures without loss of time.

Not a word as to the inspiration of the lines. Say "Erstwhile he was really a musician," and I shall confess to you "Yes and Broke." The inspiration that springs from a deep emotion is very real, and the emotion that springs from need is very deep. So there you are.



RIME AND SUN  
(First Award)

J. E. BORRENERGER  
Antwerp, Belgium

## CAMERA CRAFT



SECOND AWARD: Don C. Coleman.  
FOURTH AWARD: A. S. Green.

THIRD AWARD: R. G. Cole.  
FIFTH AWARD: Charles A. Harris.

### LIST OF CONTRIBUTORS

Fred Ampft  
L. Aureich  
Miss Ruth Bartlet  
C. F. Bolta  
E. Borrenberger  
J. S. Boyden  
Miss A. S. M. Brown  
R. G. Cole  
Don C. Coleman  
Henry Coulter  
Miss C. Craig  
E. C. Davidson  
P. Donnelly  
L. E. Edmondson  
L. A. Emmons  
P. Erich  
G. Farham  
G. H. Graves  
A. S. Green  
F. Haase

R. Haase  
P. Handson  
Mrs. K. Inman  
D. H. Johns  
I. J. Johnston  
Mrs. B. Knight  
Dr. K. Koike  
K. J. Landers  
Miss E. I. Marsh  
H. S. McGear  
Miss E. Mills  
J. C. Moddijonge  
L. A. Nelson  
Henry Neuman  
Miss Kate Nott  
R. P. Nute  
Dr. B. J. Ochsner  
L. B. Ostmeir  
Peter Olman  
J. F. Olmstead  
Y. Orashini

M. J. Osaki  
A. J. Pandian  
L. Peterman  
E. J. Priest  
A. P. Richards  
Harry Router  
K. F. Seervai  
K. Shimizu  
John Skara  
Dr. Max Thorek  
A. M. Tomlinson  
T. K. Tsukane  
Miss G. Upton  
T. M. Waumsley  
E. K. Wilson  
Louise Wise  
Miss L. Yaught  
Miss M. Yelland  
L. Younger  
J. M. L. Youss

### A REQUEST

This is not a rule, but a request. Whenever possible, please, make your prints no larger than 8 by 10, and do not mount them. When we give prints to the reproducer they are torn from the mounts, anyway. Save your efforts and material.



**A Note to Our Foreign Readers**

Mr. I. J. Johnston of London, England, inquires if he is eligible in the monthly competitions. My reply to him may enlighten others in England and on the continent.

"As the Silver Cup for 1925-1926 went to Vienna and two medals to Germany, and one to Japan, you may know that this competition is open to every amateur. The only conditions are those printed. You need not be a subscriber or even buy a copy of Camera Craft, as there are no coupons to clip."

This may be a good time to tell the readers that the cup is not a plated affair but is wrought to our order by the leading jeweler in this part of the world. It is solid silver lined with gold in the

form of a California Poppy, (Escholtzia) and goes to the winner without any modifying clauses to his complete ownership for all time. The medals, also, are solid silver, hand wrought by the same artisans and engraved by hand. There is nothing of the factory, moulded, base metal filled, or hackneyed about them. We are rather proud of these awards and have made an effort to have them worthy of good photographs. Certainly the letters from the winners have encouraged us in the belief that they are worth getting. Notwithstanding which I cannot resist again saying that he is no real sportsman whose sole pleasure in the hunt lies in bagging the game. The pleasure of the striving should be in itself and in such a spirit progress is made and success achieved.

## Editorial

### WHAT IS THE MATTER WITH US AMERICANS?

Of late the American has seemingly become a target for European censure. We read the newspapers "Cum Grano Salis," and take what we hear of hatreds with more salt than that, but when the Amateur Photographer and Photography, with such names as Mortimer, Bayley, and Wastell at the head of the Editorial department, deliver one slam after another, we begin to wonder if those hands across the sea are reaching out to us in real friendship, or what?

It seems our methods of spelling, our habit of mentioning the U.S. instead of the F. length of lens foci, our sometimes giving formulæ by hydrometer instead of ounces per pint, give offense. We hold no brief for bad spelling and such errors as appear on our pages are due to my own ignorance and not to any national habit, but as a people we have a vernacular. We say, for instance, "I declare" instead of "What-o," and "Hello" instead of "Are You There?"

Were Cocktails invented in America? Well, if so, the man who invented them is not the man who fathered prohibition. No more so than we can foist the blame of any one British citizen upon the nation. If we invented the League of Nations—which, by the way, is to be credited to the immortal memory of President Wilson—and also the Fourteen Points, we feel, perhaps, that we are entitled to have more to say about them than is permitted us. There is something to be said on both sides, my friends.

Do not be surprised, gentlemen, if we follow any good example you may set us, in spelling or in practices. Like yourselves, we are more or less Anglo-Saxon, and like yourselves take example unto ourselves. You have our Cocktails, and I for one am the contented, nay, proud possessor of some thousands in your bonds.

Our languages are almost the same, the differences being in the aforementioned vernacular, and if the test were put in time of great stress you and we should find our sentiments are very nearly alike, indeed. Let not the quarrels of bankers and the differences of politicians do, even unto the least degree, anything to mar the international fellowship which shall in the course of time, with persistence and patience, lead to interchange of trade, reciprocal profit, and a kindliness of feeling which is richer than stuffs or moneys.



### Title Making

By H. Syril Dusenbery

(Continued from August)

Very good titles can be made by using white paper letters that can be obtained gummed ready for use. These letters are obtainable in a number of sizes and styles of type. A heavy bodied letter, one inch high, is strongly recommended. These letters can be mounted on black card board, or if you desire, on any kind of a dark toned board. The use of a "rippled" card-board gives a pleasing "art" effect. Gummed letters can also be mounted on enlargements to produce the so-called art titles. The enlargement should be at least eleven by fourteen inches and should be especially made for this purpose by over-exposing to get a very dark toned result.

There are a number of outfits on the market using a board grooved to hold movable white letters that are very good.

Remember that title making is nothing more than copying. A good flat light with plenty of contrast between the letters used and the background being the first essentials.

One experimenter attempted to use his projector as a source of light to illuminate his titles. This light as brilliant as it is and despite the fact that he cranked may seem is not very rich in actinic rays, slowly using the largest lens opening, the titles were very much underexposed. Unless you have suitable lighting equipment at hand, artificial light is not to be recommended for title making.

Don't word your titles as you would a telegram. Many amateurs do this. A few extra words, a touch of humor, a clever phrase, or a pertinent remark will make your pictures much more interesting than a blunt statement of facts. Title making is easy, interesting work and there is no excuse for an amateur film without titles.

### CINE SUGGESTIONS

By H. Syril Dusenbery

Despite all that has been said and written concerning panorama work with a cine camera held in the hand, the Finishing Laboratory still reports this to be the chief fault of amateur films. "They swing the camera around like a hose sprinkling the garden" was the way one man put it. This sort of thing causes the pictures to dance all over the screen and is very unsatisfactory to look at. Hold the camera steady. Brace it against your body and if you must panorama, do so very, very slowly and carefully holding the camera against your body and turning your whole body from the hips up without moving your feet.

Do your pictures, when projected on the screen, ever appear to recede and come forward from time to time? This is due to a dirty film gate in the camera. Remember that when one hundred feet of film run through the camera, small particles of emulsion are bound to be scraped off. These lodge themselves in the film gate of the camera which should be cleaned each time a new reel of film is put in. Even if the film gate appears clean to your eye, better clean it anyway as the minute particles that your eye does not see are often enough to throw the film out of focus.

The actual exposure that the individual picture, or "frame" as it is usually termed, receives it between one twenty-fifth and one thirtieth of a second. This shutter speed is not enough to stop rapidly moving objects if they pass the camera broadside, that is at right angles to the camera. The projection of such pictures on the screen will show as merely a blurred flash. For best results, take pictures of rapidly moving objects head-on or at angle as nearly head-on as possible. The effect of an object mov-

ing towards the camera is much more pleasing than the effect of one moving rapidly across the field of view.

As none of the amateur cameras on the market at the present time are provided with any mechanism for producing the well known "fade-out" effect, the effect of a lowering curtain may be used itself. This is easily done by lowering a piece of black card-board in front of the lens while taking a picture at normal speed. Lower the card slowly and hold it about a foot in front of the lens. If the next successive scene is taken by starting with the card completely covering the lens and gradually lowering it as the picture starts until it is completely out of the way, a very interesting effect is produced on the screen when the two scenes are projected in succession. Try it out and see for yourself. Its easy and very effective.

Your projector is a delicate piece of apparatus with many rapidly moving parts. It requires constant oiling and cleaning. A well lubricated projector will run almost silently. Do not spray oil all over the projector, but oil the bearings carefully at the special places provided for that purpose. Be careful that oil does not come in contact with your film. One repair man reports that a projector was given him for repair with a pool of oil at its base while the main bearings were so dry that the machine would not operate. Learn where to oil your projector and oil it often and carefully. Incidentally we might mention that under no circumstances should any attempt be made to oil the camera. It requires very little oil at most and remember that a film runs through the camera once only while it runs through the projector dozens of times. Your dealer will oil your camera when it needs it, but you must oil your projector and keep it clean.

Make your films explain themselves. Some amateurs are in the habit of giving a lecture with their films. This is a confession of poor work. Properly planned films interspersed with properly worded titles should explain themselves. Plan

your pictures in advance and work systematically. You only take the picture once and expect to show it many times. A carefully planned picture will explain itself when projected without a lecture from the camera man. Any explanations necessary should be covered by sub-titles.

Editing moving picture film is slow and tedious work at best but it is the price of a good picture. Every film has a number of bad spots and blank spaces that should be edited out. A splicing outfit is a very important part of your equipment. Learn how to use it. Nearly every picture contains several feet of film before the real action starts and then some more film after it is over. Edit this surplus film out. Professional film is very carefully cut and edited. Take a tip from the profession and do likewise.

Save your scrap film to use as "leaders" when making up a large reel. By soaking the film in warm water for a short while, the emulsion can be easily rubbed off leaving a clear strip to splice on to the end of your film to "lead" it through the projector. With the 16 mm projectors now on the market, a leader about 30 inches long is required.

Be careful in threading the film through the projector that the loops of film are neither too large or too small. If the loop is too large, the film will rub against the hot lamp compartment of the projector. If the loop is too small, the perforations are liable to be torn. Take time when threading the projector to get the loops just the right size and your film will have a much longer life.

Ever try any trick work with your camera? Its easy. Try stopping the camera in the middle of the scene, instructing those in the picture to stand absolutely still and then have another person step into the picture. Now continue to photograph the scene as if nothing occurred. When projected, the person thus introduced will appear mysteriously out of the thin air. A wide variety of effects can be obtained by introducing people or objects in this manner.





# Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

MRS. KATHARINE CAMPBELL, General Secretary,  
137 North Wabash Avenue, Chicago, Ill.

## The Chicago Convention

By Ida M. Reed

Chicago is the second best city in which to hold a convention, the best being San Francisco, of course. In Chicago everybody is courteous and desirous of helping a stranger within the city gates. Some day it may be Chicago and San Francisco will extend their city limits a little and merge into as great a city as Los Angeles. We hope so.

A great city and a great convention. George D. Stafford, President of the Chicago Portrait Photographers' Association made the statement that the Chicago photographers had promised the officers of the P. A. of A. the greatest convention in the history of the Association and that they felt they had kept their promise. And it certainly was wonderful on all points—booths occupied, attendance large, demonstrations unusually good, talks interesting and constructive, exhibits and everything complete. In fact, the only complaint that came to our booth was that it was like a two ring circus, too good by one ring. It was impossible to take in all the good things going on at the same time and all the time.

Many portrait photographers desired very much to hear what the commercial section was doing and as many commercial photographers wanted to hear the program in the portraitists' section.

The point that scored, however, was that enthusiasm and good-fellowship was in evidence everywhere.

The program deserves being dealt with in detail and seriatim and that shall be my pleasure in the following issue. What naturally stands out in my memory is the banquet, and as best I can tell it you shall know what a splendid affair it was.

I cannot hope to do the subject justice, but as best I can, here goes:

The banquet was the liveliest, something-doing-every-moment banquet that I have ever attended. The fun began before all were seated and kept up until the more serious moments arrived and then broke through even the serious task of raising money. So it was fun from start to finish.

Again George D. Stafford, who by the way, was the toastmaster at the banquet, said every convention always had one big thing. Here he stopped and introduced Clarence Stearns, former President, who said that at a luncheon that day L. B. Jones of the Eastman Kodak Company had offered to the Association any figure from \$50,000.00 to \$100,000.00 for national advertising with only two conditions; these being that whatever sum was given by the Eastman Kodak Company should be matched by the Association and that every cent of it should be used for advertising. A live enthusiasm ran through the assemblage that was wonderful to feel. Mr. Stearns went on to say that it would be necessary to raise \$5,000.00 to solicit funds and introduced the best money go-getter he knew—George W. Harris. Almost as quick as it takes to say "Jack Robinson," George had approximately \$7500.00 pledged. The Eastman Kodak Company with their usual generosity gave the first \$500.00 towards this soliciting fund and F. W. Hochstetter of Treesdale Laboratories pledged the last \$500.00. Mr. Hochstetter said he was able to do this through the generosity of Mr. Joseph C. Trees. In between these two donations were many \$100.00's, \$50.00's, \$25.00's and so on. In fact, had George Harris really desired to do so he could have raised twice the sum he did.

Other interesting events at the banquet were the talks by the distinguished guests—among the most notable being

Marcus Adams of London. Mr. Adams won the love of all those with whom he came in contact so when he spoke everybody listened. He said he was more or less surprised that he had not yet been murdered in the streets of Chicago as the common impression abroad was that Chicago was a dangerous and wicked city. He also said he was leaving with a great desire to return. That was a compliment all returned heartily. Paul True of the Ansco Company, the newly elected head of the Manufacturers' Bureau presented President and Mrs. Brakebill with a beautiful rug as a token of what the members thought of President Brakebill's work during this last year and of the support Mrs. Brakebill had given him during that time.

A valuable watch was presented to The Eastman Kodak Demonstrator, Frank Andrews and a bouquet of flowers to Mrs. Andrews by the Detroit Photographers as they claimed he had helped them so much with their work that they were able to make better photographs and to send the exhibit they did. Mr. Andrews has been sometime in the Detroit field and has now been called to a larger field.

Mrs. Will Towles in behalf of the Woman's Auxiliary presented Mrs. Howard C. Beach with an exquisite pin. Mrs. Towles was the first Chairman when the Women's Auxiliary was organized at Cedar Point. Both Mrs. Towles and Mrs. Beach are charter members of that organization. Mrs. Beach has been Chairman for the last three years and has accomplished much especially in the way of improvements at the Winona School. An Honorary Life Membership was granted her as a mark of esteem by the members of the P. A. of A.

The Banquet for Commercial Photographers was well attended and some very constructive plans were originated there. We will hear more of them as they are made workable by the proper committee. Philip Filmer, Chairman of the Commercial Section was presented with a wrist watch of beauty and reliable performance. This was just a way of expressing the thanks in a tangible form for all that Phil has done for that Section.

Another step forward was the forming of the **Photographer's Protective League of America**, with headquarters at Pittsburgh, Pennsylvania. F. W. Hochstetter of the Treesdale Laboratories took the proposition before the Council and it was adopted as of great benefit to photographers.

This League is being incorporated with the one object—the protection, welfare and security of the photographer and his dependents. The entire resources of the League funds and personnel will be used solely for the benefit of its members, and will promptly respond in cases of distress, with welfare stations everywhere.

The first case was acted upon the fourth day of the Convention. A photographer with his wife and two children was found without money and far away from their home. The Relief Committee took care of them and sent them on their way thanking the photographic profession for its foresight in having an organization that cares for its own people.

#### A National Photographic Week

Ethel Standiford-Mehling, President of The Professional Photographic Society of Greater Cleveland, Ohio, put before the Council a plan to institute a **NATIONAL PHOTOGRAPHIC WEEK**. It was enthusiastically received and carried. We expect great things of this movement.

New officers for the coming year are: Alva C. Townsend, President; Charles Aylett, First Vice-President; D. D. Spellman, Second Vice-President; J. W. Scott, Chairman Commercial Section; H. Hesse, Vice-Chairman Commercial Section; Paul T. True, Chairman N. P. E. Convention Bureau; J. S. Vincent, General Secretary; Mrs. K. P. Campbell, Assistant Secretary.

These names tell their own story. What more could any organization desire than to have such substantial, progressive men and a Campbell at its head?

Miss Reed's graphic report will be continued in the next issue.



## Master Photo Finishers of America

Harry S. Kidwell, President ..... 217 N. Wells St., Chicago, Ill.  
 Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
 F. W. Barta, Treasurer ..... 318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

New England States: A. E. Block ..... 27 Von Hillern St., Dorchester, Mass.  
 Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
 Canada: W. A. Taylor ..... 274 Carlton St., Winnipeg, Man., Canada  
 Central States: Theo. Zercher ..... 12329 Superior Ave., Cleveland, Ohio  
 Mid-eastern States: E. H. Brunner ..... 117 E. 6th St., Topeka, Kans.  
 New Jersey—N. Y. C.: J. G. Taylor ..... 24 E. 23rd St., New York City  
 Southwestern States: W. F. Warren ..... 524 "F" St., San Diego, Calif.  
 Southeastern States: A. A. Odom ..... Southeastern Life Bldg., Greenville, S. C.  
 South-central States: J. W. Taylor ..... P. O. Box 22, Little Rock, Ark.  
 North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### Notice to Local Secretaries

We should like to hear from every local secretary as to the meetings in his local and whatever of importance transpires during the current month. Personal notes are welcomed. It may not be possible to print all we receive, but we want to make this page your meeting ground. After you have read the matters pertaining to your particular branch of the craft, turn back to the text and feast upon the pictures, read what other men are doing in other lines of endeavor, and generally broaden your viewpoint by letting us cover the whole field of photography for you.

Furthermore, we invite you with all the fervor we can command to send in any helpful wrinkles in shop practice and business methods. The day is past when any fly-by-night can open a shop and compete with your expensively equipped plant. Reading about photo finishers doesn't make amateurs into expert photo-finishers. If a fellow wants to get into the field he will not need your help or ours, will not ask it.

Camera Craft, through this very page, has spread the cause of Associations in seventeen towns that never received any other publication that told about the movement. Yours is a great industry. We propose to spread the dignity of the Master Photo Finishers over the world. We intend to make the public know you are an established craft, with skill and investment that precludes scamping. Camera Craft will in short order educate the users of cameras to understand that organization gives them better value for their money, better service, and an exemption from drudgery.

Associations better men by bettering the conditions under which they work. Men who labor without profit do poorly. They serve best who serve cheerfully, and cheerful service is what our association seeks to establish.

Come on, you Photo Finishers. You have a splendid Bulletin, now help us to give you a splendid monthly magazine department. And WATCH FOR THE STARTLING INNOVATION IN THIS DEPARTMENT IN A MONTH OR TWO. WE ARE PLANNING FOR YOU. REGARDLESS.

Our ambition is to be helpful. Profit will accrue to us in the degree in which we succeed in creating prosperity.

### To Local Secretaries

This department is open to you. Let us know your difficulties, tell us your achievements, let us tell the craft what your organization wants known.





## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California

By the time we get back from the Seattle Convention this issue shall be coming wet off the presses, so, it will be seen, no news can appear here and now. But next month there shall be much to tell. We know even as we write this that there will be considerable to tell, and that it shall be of vital interest to the photographers of the coast and divisions in the jurisdiction of the P.I.P.A.

Already forehanded professionals have closed their places of business and are travelling northward by train, by boat, and by automobile. To the best of our knowledge only one member is flying and none are walking. This is being written a full ten days before the event, so you may imagine what a trekking there shall be a few days ahead of the dates of the convention itself.

There is no use of retailing the program again. You shall be told all about it, what happened, who happened, and why. What has been done, who did it, why, and how it affects your welfare. That is the thing, after all: How it makes your conditions more favorable, how it betters your business, how it betters the business in general so that you may share in the general betterment.

The whole of Association activity, the vital potential for and of its existence is in the power of numbers to accomplish what individuals can never achieve. The influence of solidarity upon the psychology of the men and women to make them willing to conform to laws, which though made for their good are not always welcomed unless passed by the mass assembled in masses.

The manufacturers and dealers have spared neither money, time, nor man power to put before the profession the things which they have invested millions to profit you no less than themselves. If what they did make did not serve to produce profit for the buyers they were fools indeed to risk their capital. New products mean increased sales. You know this is true. You must turn out new portraits, on new papers, mounted in a novel way; yes, and your pictures must show novel lighting and new images. Lenses, lamps, papers, mounts, cameras, what not. All part of your business. The wherewith you earn and live.

And that is the why and wherefore of conventions. That and the bigger thing, though less material—the fellowship that comes with meeting your brother professionals, the greater confidence in one another, and the finer resolutions to live and let live that comes of meeting so.

### Good Boy Brown

Mr. George Brown, Gainsboro Studio, Medicine Hat, Alberta, Canada, writes in to become the first member of the far north in our Association. He says he wants to help in any way he can and proposes organizing his part of the world. To quote him, "It is about time we organized and I feel we are ready." A spirit like this is the leaven that makes for real good. The Association feeds hundreds of men and women of a like spirit

**YOUR LOCALS**  
ARE THE LIFE OF  
**THE ENTIRE COAST**  
**ASSOCIATION**

**SUPPORT YOUR**  
**HOME BODY**



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

### A Kindly Boost

Camera Craft Magazine, San Francisco, Calif.: The cooperation which your firm has extended to the officers of the association and the entire membership by the untiring efforts of the men who represented your organization is deeply appreciated.

We thank you most heartily for your splendid support and trust that the convention has been both pleasant and remunerative to those assisting in making it a success.

Again thanking you, we are,

Sincerely yours,

J. H. Brakebill, president.

### East Bay Commercial Photographers

The last business meeting of this live and coherent body was devoted to the selection of prints for the Seattle convention. The East Bay contingent brought honor to their organization at previous affairs and the prints offered this year will surpass the best of years preceding. Those submitting prints are William Blewett, Ford E. Samuels, George W. Derbuss, Roy A. Williams, Water and Hainlin, Electric Blue Print and Photo Company, Estey Photo Service, William K. D. Reynolds, and C. K. Frost.

On September 7th the Ad Club of Oakland turned its luncheon over to the photographers and the chair to Ford E. Samuels, who in turn introduced the speaker of the day, Harold J. McCurry, Postmaster, President of Ad., Rotary, Kawanas, Community Chests, and other aggregations of Sacramento, who is himself an active commercial photographer. McCurry is a successful business man and an optimistic speaker. The luncheon was a success, too, and could be nothing less with so able a speaker.

### R. M. Moulin Married

Gabe Moulin is probably one of the best liked men in the photographic line. The qualities that made him popular have carried over to his two sons and daughter. When, therefore, we read that Raymond Morrill Moulin was joined to Dorothy Kellogg, we knew that lady had gotten a gentleman for mate and that she must have been, must be, is of the finest to have so chosen. May all that goes into a happy life come to the couple.

### The Detroit Commercial Photographers

The Detroit Commercial Photographers Association was represented at Chicago last week by thirteen active members. And all the rest of us who could not go are active members of the National also, membership in our association automatically making us members of the larger organization.

No, we are not superstitious. Where is there any other association, either Commercial or Portrait, who can go better in their showing of support of the P. A. of A?

### J. K. Rose Calls

We never see Rose but we think of Hammer Plates. He is always a welcome visitor in these offices and wherever he goes. The Rose and Hammer will be in evidence at the Seattle Convention. Friends of both take notice.

### They Flew To Chicago

James Kalec, aerial photographer, and his pilot, C. J. Cameron, flew from Detroit to the convention in three hours. It took them two hours to come from the landing field to the Coliseum on the street car. The difference is in favor of flying, you will note; but then, Mr. Cameron made his own plane, and he did not make the street car.

## CAMERA CRAFT

### Northern California Meeting

The regular monthly meeting of the Photographers' Association was held at the Bellevue Hotel on the evening of September 13th, and Ida M. Reed gives us the following, she having been there, and the Editor not.

"It was a small but jolly affair. Laurence B. Morton surprised us by coming and glad we were to see him. He is not quite his vigorous self but is fast getting there. President E. J. McCullagh presided with his usual smiling efficiency. He dared Lancaster—the man with a smile that never comes off—to read what he had in his pocket. Here it is and needless to say Blumann was not there or he would have "got" Lancaster.

Take Camera Craft. If you can't sing—  
take Camera Craft.

It will make you howl.

Camera Craft will cure you of your aches  
and pains,

You will never mind the weather when it  
rains,

For it's full of funny write-ups

Jokes and funny set-ups

Set to music or in rhyme.

When you're reading you are smiling,  
all the time.

So take Camera Craft well shaken

And forget your indigestion or your  
gout.

But be careful or Blumann will get  
you

If you don't

Look

Out.

For the above effusion Blumann thanks his friend Lancaster. The good-natured banter that appears in these columns from time to time has never been mistaken for anything but friendly joshing and it will be noted that it has always been a matter of give and take. Our heart shall always be with Martinez. It is an ingrained principle of ours to remember hospitality and having broken bread with a man never to "get" him save in a way he enjoys being gotten. When we say Pop Lancaster is fond of the ladies and they of him we bespeak the perspicacity of both. But, honestly, fellers, he does round 'em up something cruel, doesn't he?

Mrs. Beulah E. Ross the well known retoucher has been in the east for the past six weeks and told of an effective way of arousing interest in association meetings. Joseph O'Connor, an advertising agent who specializes on optometrists' advertising told very interestingly his re-action towards the use of photographs in advertising and went on to tell the methods he would use to get the people into the studios. Vice-President Lancaster confirmed these suggestions as being very good as he was using some of them. Lucien W. Otto of the Chilcote Company told of a successful method recommended and used in twenty-four studios with much success.

The following officers were elected for the coming year: E. J. McCullagh, President, H. Lancaster, First Vice-President, Ford E. Samuel, Second Vice-President, Olga Dahl, Treasurer, Kathleen Dougan, Sergeant, John P. O'Callaghan, and Mable Spencer, Directors.

### Paul Burgess

We met first at the San Francisco convention and apparently God was so good to me as to make Paul Burgess like me as I instantly liked him. At the time he impressed me as a He Man with sincerity and the courage to do what he saw as right. Early in September he came quietly to San Francisco, took his bath and shave and rang me up. We spent the rest of that day together and a good part of the following day and evening. He assured me nothing other than a desire to visit with me had brought him here. Certainly he attempted no business and naturally our talk was of the Photo Finishers and their interests.

Paul is in a business now that overshadows his developing plant. The Photographic Association or Cooperation of America bids fair to live up to its comprehensive title. Anything Burgess fathers is bound to be square and to succeed. His great concern seems to be less than the acquisition of wealth. The project is a mixture of idealism and business but wholly practical.

Luck to you, good friend. Our best wishes and our warmest regard follow you wherever you go and into any venture.





# THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

## A MAKESHIFT ENLARGER

George S. Luckett

Amateur photographers who want to hold the cost of their hobby within the lowest possible limits are often compelled to improvise their apparatus from what happens to be in the rag bag and attic. "One of whom I am which," in the words of a famous comedian. I wanted a projection printer, and this is how it evolved.

First in order, is an old Victor stereopticon, with front lens and holder removed, but the extension rods left on. This has a pair of good condensing lenses, a reflector and lamp house. The illuminant used is an ordinary 75 watt bulb available anywhere.

In front of the condensers is a 4x5 printing frame with the back discarded. It contains (1) a ground glass, (2) a clear glass with mask made of adhesive plaster strips, (3) the film negative, and (4) a second clear glass. Two narrow wood strips fit into the slots designed for reception of the brass springs on the removable back and hold all these glasses in place. Two short pieces of adhesive plaster are attached to that clear glass plate having the mask on it and hold the second glass plate in place. Thus the film is compressed between them.

In passing, I might say that surgical adhesive plaster, one inch wide, has many uses in the dark room. I have used these particular strips several months, detaching and replacing them many times.

Resting on the extension rods, elevated by some pamphlets, is a 2A Hawk Eye camera, with back removed and shutter open. This furnishes the projection lens, just a simple meniscus. Moving the camera backward and forward focuses the image. When printing, this entire

assembly is covered with a black cloth.

At the left is the "easel." It is a 5x7 printing frame standing against a toy chair. This latter is important, for it marks the exact position of frame and paper. I focus on a piece of plain paper, then substitute photographic paper and set the frame in its predetermined location.

With a better lens, I could get more satisfactory results, but it was interesting to see what could be done with materials on hand—and the back won't come off my Vest Pocket Kodak. Anyway, my friends are tactful enough to ask for more copies of enlargements made this way with this makeshift enlarger.

## To Make An Enlarging Lantern That Saves the Expensive Condenser

By Percy B. Prior

There were only two things that I had to purchase when I made the lantern I tell about here, and these were two 80 C. P., 60-Watt lamps, the necessary sockets and two yards of flex (?).

The body of the lantern I made from the ends and sides of a benzine case and some sheet tin. I have found this type of enlarger capable of turning out work equal if not superior to that obtained by the use of an enlarger having a condenser. My machine was adapted to No. 2 Brownie size camera, but it can be made for any size up to post card. In the latter case more powerful lamps are, however, necessary on account of the lantern body being so much larger. Of course, I presume that the photographer has a camera, as this lantern is designed for use with a camera, and is provided with a socket on the front to slide the Brownie into as shown in Fig. 1 and 2. The dimensions which I give in this article are for No. 2 Brownie size, and anyone handy with

tools should easily be able to make it or adapt it to a larger camera, such as No. 2A Brownie or a quarter plate. If either of these sizes are used, the opening should be horizontal instead of upright, as in the smaller size.

Take, first, a clean grained piece of wood, 12 in. long by  $4\frac{1}{2}$  in. wide, and from  $\frac{1}{2}$  in. to 1 in. in thickness. Mark the center line both ways and then in the center cut, cut an opening  $3\frac{1}{4}$  in. by  $2\frac{1}{4}$  in. Now at each end cut a circular opening (or it may be square)  $2\frac{1}{2}$  in. diameter. The opening should be as near as possible to the end, and large enough, of course, to contain a bulb. Get an empty case, and from the sides make two semi-circular shapes for the enlarger. Before they are attached to the frame they should be lined inside with clean white blotting paper which can be tacked or glued to the upper surface. The top should have a round hole cut for ventilation with light, tight cover to enable the hot air to freely circulate. Next take a strip of tin long enough to go right around the enlarger, and with a small nail punch, make holes for the tacks to fasten it to the top and bottom. The tin must be bent over all round the edges as it is imperative that no light should escape from the enlarger; if it does, failure will result. Before putting this on, line it also with white blotting paper which is the finest light reflecting medium for photography. Now take two blocks of wood, 4 in. by 4 in. and cut holes through each large enough for the bayonet lamp sockets and assemble all the parts. If you are not able to do it yourself, get some electrical friend to do the wiring portion. Note that both lamps must get 200 volts exactly through them. On putting the lamps in the sockets the 4 in. by 4 in. pieces can be screwed into place. The slide, slide frame and socket remain to be made. The socket serves the double purpose of holding the shoe of Camera and holding the camera in position. It is really through the camera and its lens that the image is thrown onto the screen. Readers should always remember that the lens which makes the negative will always make an enlargement from it. The

socket does not present any great difficulties and can be made either from wood, such as a cigar box, or from sheet tin. I think that wood is preferable. It will have to be adapted to the type of camera used as, with modifications, almost any small camera can be used. The smaller groove is to take the negative slide which is made in book form. Cigar box wood can again be used and when you cut  $3\frac{1}{4}$  by  $2\frac{1}{4}$  openings you will have to make a small rabbet in each half to take the sheets of glass between which the film negative is held. You have only to fasten the socket either with brads or glue to the lantern front and the enlarger is finished. You will, however, require an easel—a good easel can be made of heavier board tacked to the wall.

To use the lantern you simply open your lens to the greatest aperture and insert a negative in the corner, upside down, of course, and the image will be thrown on the screen. This lantern can also be used as a magic lantern and a carrier can be made to take standard lantern slides. On no account use mirrors, as the whole of the inside of the lantern is lined with white blotting paper, it will work well. To use mirrors is to court failure.

I have repeatedly made enlargements up to 23 in. by 17 in. with my home-made lantern which did not cost me /15—whereas a lantern with condenser would have cost me as many pounds.

#### **Ink For Writing on Glass**

Take an ounce of Shellac known to have been cut in alcohol and add about as much borax as will go on a quarter of a dollar, pour an ounce of boiling water over this and bring to a boil. Keep gently simmering, watching that it does not scorch at the bottom. Stir patiently and gently and skim off any foam or scum. Put into this when moderately cool an ounce of Higgins India Ink and mix thoroughly. When cold you may write with this ink on glass using a steel pen. When absolutely dry the writing may be varnished with spar or any other spirit or turpentine medium varnish. Use a camel hair brush and be careful not to smudge the writing. This will last under severe use and may be washed freely.

SALON WEEK  
IS COMING



EVERY PRINT  
A WINNER



# CLUB NOTES

## FORTHCOMING EXHIBITIONS FOR 1926

October 3rd to 17th, 1926—Societe Francaise de Photographie and Photo Club of Paris, France. M. E. Cousins, Secretary, 51 Rue de Clichy, Paris. Closing date, September 1st.

October 17th to 31st, 1926—Pictorial Photographers of San Francisco. Fourth International Salon. H. A. Hussey, Secretary, 64 Pine Street, San Francisco, California. Closing date September 25th.

December, 1926 to January, 1927—Northern International Photographic Exhibition in conjunction with the Bradford Society. Address A. Adderley, Bradford, England.

December 3rd to December, 1927—Scottish International Salon. Address the Secretary, Peoples Palace Museum, Glasgow Green, Glasgow, Scotland. Closing date November 17.

## THE CLEVELAND PHOTOGRAPHIC SOCIETY

On account of the bankruptcy of the Grebe Company, from whom the Cleveland Photographic Society leased its present club quarters, their lease became void and the Club was placed in a position of a month to month tenancy, which they felt was undesirable from a number of standpoints.

They have therefore leased, for a period of ten years, the entire second floor of the Graves Building at 2073 E. Fourth Street, at a very advantageous rental, and are removing their Club Rooms during the months of July and August.

They have available 3600 feet of floor space at the new address. Approximately \$1500.00 has been raised among the club members to set up club rooms which will be second to none in the country.

Seven darkrooms with running water are being equipped; large work room with benches and desks for retouching and bromoil workers, large washing sinks and benches, lockers, and in fact, everything that should be found in an up-to-date work room of a photographic society; a large studio which will be equipped with modern facilities and up-to-date apparatus; an auditorium seating approximately 250 people, where will be held all the public entertainments of the Club, likewise demonstrations. It will also be used for a regular meeting place; a lounging room which will accommodate fifty to

seventy-five members at one time, with easy chairs, tables, desks and fine lighting fixtures. The floor will be covered with linoleum and rugs. Built-in bookcases which will contain a library of several hundred volumes on photographic subjects, and also a complete file of photographic magazines published in this country and abroad, will be available at all times. In fact, the entire Club Rooms will be far superior to the old quarters.

While the membership of the club at the present time is approximately 100 members, it is the expectation of the Board of Trustees to boost this to 200 members within a very short time.

The Club is expecting to have these quarters ready approximately by the first of September, and will greet all their friends at a housewarming the last Wednesday in September, plans for which are being made now, and announcement of which will be given out later.

## Pittsburgh Salon

At the annual meeting of the Pittsburgh Salon, the following exhibitors were elected Contributing Members, in recognition of the excellence of their work, and consistent contributions of the Salon.

Nicholas Muray, New York; Dr. Arthur Nilsen, New York; J. Vanterpant, New Westminster, B. C.

Officers elected for the coming year are President, P. F. Squire; Vice Presi-



dent Norman S. Wooldridge; Secretary-Treasurer, B. H. Chatto, Print Director, S. A. Martin; Lantern Slide Director, H. M. Vernon; Executive Committee, Geo. H. Morse, F. O. Van Gorder, David R. Craig.

Mr. Oscar C. Reiter, who had insisted that he be relieved of active executive position, was elected Honorary President.

The Fourteenth Annual Salon will be held in the Spring of 1927, the exact date to be announced later.

Communications should be addressed to the Secretary, 1300 Milton Avenue, Pittsburgh, Pa.

## Bravo! Friend Pardoe

We note with great pleasure that Doctor J. B. Pardoe was awarded first place in the Collier Competition, and that this honor was not an empty one, since it carried with it an award of two hundred dollars. This gives us joy second only to what might have been had we ourselves been able to encompass the sum with our editorially-proper attenuated purse.

## Southern California Camera Club September Program

All members of our club will be pleased to see that our regular program season is again to begin. With the resumption of our activities, we will present the best possible series of programs.

Thursday, Sept. 9th. The official opening of the Fall season. A large attendance is expected, as in addition to our opening, we will have the first of the print exhibits of the year.

Thursday, the 16th. Monthly pictorial meeting. This meeting, as all the regular meetings, is open to everybody. This date is **doubly important**. At this time we want members to turn in all their prints for the Print Interchange and for the coming San Francisco Salon. We want a good turnout for both of these. Have your prints spotted and mounted, or be prepared to do so immediately after this meeting.

Thursday, the 23rd. Here's your chance to learn how to use the Studio. Learn to use it properly. It is one of the biggest assets of the club, and your membership entitles you to the use of it. This demonstration will not be for the purpose of showing you fancy lightings,

but how to use the various lamps, reflectors, etc. This season, the studio is going to be more popular than ever before. Help make it useful by learning how properly to use and leave the club studio.

Thursday, the 30th. Many of you know this evening's entertainer. Just to keep photography from boring you, we are arranging a very pleasant evening's entertainment by Guy Newhard. Talk about magic . . . the great Hermann would have to take a back seat if he were here. (We haven't found out why he should have to take said back seat, but, they say curiosity once killed a cat.) Anyway you don't want to miss this. No collection, although he is always highly paid at lodges etc., etc., where he shows his stuff.

Thursday, Oct. 7th. Regular meeting and social evening. Come in and meet the crowd.

## Blue Bell Camera Club

The Blue Bell Camera Club was formed in August, 1922, to benefit camera users in the personnel of the Michigan Bell Telephone Company. For a time we made rather slow, but healthy progress, and then radio broadcasting hit us. It is natural that telephone people should be much interested in radio.

The radio fever has about run its course now, and our members are returning to camera work.

New officers have just been elected and we are resuming our activities as rapidly as possible. The one thing we have continued throughout is circulating and reading the photographic journals. That goes a long way toward crystallizing a desire to make pictures.

## California Camera Club

The walls for the month of September were given to the exhibition of the portrait work of Paul De Gaston and excited much admiration.

H. Syril Dusenbery is doing wonders with his Motion Picture Committee. Himself, an amateur with a professional's knowledge and a persistent student of everything new in Cine matters, has empowered him to arouse interest and create enthusiasm that carries into every club activity.

## CAMERA CRAFT

### Los Angeles Pictorialists

Last year's show was a humdinger and this year we look for one even better. It opens on January third of next year and runs to the end of the month. The city that holds Kales, Archer, Williams, Moerdyke, Stick, Doolittle and a host of others that do not happen to come to mind at this moment, is not likely to hold a Salon that can be thought of in anything but capitals.

We want every friend of Camera Craft, every pictorialist in any part of the world to send their best and their latest. The judges and hanging committee are strict but absolutely unbiased. There is to be no entry fee. We give our assurance that prints are carefully handled and promptly returned.

### Edinburgh Photographic Society

The Annual Open Exhibition of this organization commences on February 12 and closes on the 26th of 1927. This is the sixty-fifth salon and our high respect goes to the body that has carried on so long and so well.

Gilbert Cousland, the Exhibition Secretary writes us that he wants the United States of America to be well represented and to his wishes we add our solicitation that every American pictorialist send lib-

erally of his best. Our English and Scotch brother photographers have been most generous with us and it behooves us to show a spirit of appreciation.

Write for blanks now to Gilbert Cousland, 117 George Street, Edinburgh, Scotland.

### Newark Camera Club

The Ground Glass for September contains a literary gem from the pen of Margaret Watkins. "How My Art Enriches Life," is worth anyone's reading and though Miss Watkins plainly means that her art enriches her life we would supplement and qualify it more broadly in affirming that her art enriches all our lives.

We could not rave over her Kitchen Sink as pictorial but we never lacked an appreciation of its wonderful conception of pattern and its perfect technique. It was, after all, one of her lesser works and gained prominence through a controversy which must have amused her. It is one of the hopes we entertain to have Miss Watkins present us with a print of the typewriter which couldn't be sold and another hope that she may someday acquiesce to being the subject of one of our little biographical sketches, to be illustrated by her pictures.

### To Club Members

The season for Salons, Exhibitions and such shows is opening. Do not assume an aristocratic attitude and refuse to send to the humblest of them. There are great pictorialists coming from new places, and you may profit by listening to the voice that comes out of the wilderness. Send your best. The Salons are the essence of your own Club's life. Should these exhibitions die out your membership would dwindle. A word to the wise is sufficient.

S. B.

# NOTES & COMMENTS



## Monte Luke of Australia

The Sydney Daily Guardian recently published some examples of Monte Luke's portraiture which will help to maintain his international reputation. His ability goes hand in hand with a most becoming modesty. Recently in sending a letter of introduction to us, presented by a fellow professional and what ordinarily might be termed a competitor, he said: "The gentleman presenting this is the best photographer in Australia." Such feeling makes not only for strength, but advances the calling in the eyes of the world.

Mr. Luke leads us to hope that he will attend the National Convention in Chicago, and the P.I.P.A. Convention in Seattle.

The spirit that moves a man in the extreme opposite half of this earth to travel for weeks over heaving seas, and sometimes heaving passengers, is an evidence that the foremost places are achieved and maintained by such as can realize that there is wisdom in mingling, good in teaching, and profit in learning.

## Dallmeyer Lenses

This firm is recognized as world standard for the integrity of its dealings and the integrity of its products. They have the distinction of having put forth the first extreme aperture lens, our good friend Photo Miniature, notwithstanding to the contrary. The past generation of portrait photographers banked on their Dallmeyer lenses and that feeling of pride and confidence has been handed down to the best artists in the profession.

The amateur who has graduated to the high plane of pictorialism and is the lucky possessor of a Pentac will be pardoned and condoned for the pride with which he shows his Pentac Anastigmat and the work he has done with it. The f 1.9 made for the motion picture machine may be considered the last word in Cinema objectives.

## A. S. Hufmeister Goes to Hawaii

That indefatigable worker in the interests of Ansco has taken a hurried departure for our Island possessions on an emergency call. The amount of business accruing and the size of one contract necessitated the head of the western branch's immediate journey to conclude the deals.

Ansco products add to their quality a personnel that has been intrenching that concern in the hearts of consumers everywhere.

## Joseph Petrocelli in Africa

In a letter from this prominent pictorialist we learn that on August first he was sojourning at the foot of Mount Blanc in the Italian Alps and had just returned from a leisurely trip in Northern Africa where he had given himself the leisure to properly photograph the unusual beauties of what is to be seen.

The pictorial material offered by Algeria, Tunisia, and Tripolitania have barely been touched by the camera and we may look forward to some wonderful prints when Mr. Petrocelli gets back to his old haunts and friends in New York late in October or early in November.

## French Bromoil Brushes

The advanced Bromoil workers have long insisted upon certain Pied de Biche brushes made of Fitch hair and from one particular maker. Led by popular taste we have provided ourselves with a set of Bullier Bromoil brushes and after the severest tests, such as working in the pigment with a rotary or smudging motion, laying on, and vigorous hopping have concluded that their demand is based on their merit.

It would seem that so excellent a line should have American representation and we hope, as the Bromoil process becomes more generally used, to see the shops stocked with Bullier brushes.



## CAMERA CRAFT

### **The New Graflex**

It has been our privilege to see one of the first of the new Ultra Aperture Cooke lens equipped Graflexes and we foresee an impetus in the sale of that type of camera. The extreme-speed lenses are here to stay, and while it is likely that they will be abused in the novice's hands, it is certain that as experience is gained the users will not expect them to do the impossible and will find possibilities they little dreamed now available.

The new camera has several novel features and the flap to the lens and bellows compartment is radically different. We believe, too, that the weight of the instrument has been decreased.

### **Nat Heiman in the Middle West**

If every photographer who knows and uses Holliston Photo-Cloth knew Nat Heiman he should be one of the best known men in the land. And if every photographer were to try Holliston Cloth the Holliston Mills should have to expand tremendously.

In an effort to consummate so complete an acquaintance with his product Nat Heiman is travelling over the South East and Middle West. Our own use of the material enables us to enthuse over its merits and usefulness. We hold a regret that his way does not lead as far west as this city for we should enjoy meeting the man. We know him now from his goods.

### **Haloid Exciting Special Interest**

As the book of biographical and pictorial sketches of Haloid Factory and the men connected with it circulates there is an apparent access of good-will and popularity which proves good advertising is good business. The merit of the product, of course, is the factor which retains favorable opinion and on this score Haloid has much of which to boast. Photo finishers, for instance, are coming to Rito in phalanxes.

### **German Bromoil Brushes**

As against those who insist on Fitch there is a large contingent who would work with none other than bristle brushes. Doctor Emil Mayer has put on the market through his American agents a series of long haired Russian bristle stag-foot brushes that leave nothing to be desired.

While giving as smooth an effect as anyone can wish under proper manipulation, they may also be made to yield a most beautiful stipple.

The contention of those who prefer bristles is that the brush works cleaner, gives optional smooth or grainy effects, is cheaper, and lasts longer.

### **A Visit From L. Sibeneck**

We are always glad to see Mr. Sibeneck, and have missed him since he removed his headquarters from this city, so his unexpected call found his welcome awaiting him. He reports that Defender is running to its highest standard and that sales are more encouraging on the coast. From him we also learned how far ahead and how thoroughly the men who sell photographic merchandise study and plan their convention exhibits.

### **Ilex Equipped**

We recently visited two studios in which we found that the cameras were, as the owners put it, Ilex Equipped. Oddly enough both portraitists had forsaken the usual shutters and were working with Ilex Shutters which they assert are virtually silent and had the added advantage of accurate timing. It would seem from this that portrait photography no longer standardized its light but availed itself of all the effects and variety which different and novel lightings give, and so had to become possessed of shutters of unknown and reliable exposures. Certainly Ilex is doing much to bring credit to American manufacture.

### **Graf Variable**

The term is becoming so well known and the lenses so commonly in use that it is no longer possible to talk of the Variable as a novelty. Little by little doubt has been overcome and marvelling ceases. The Graf is on so many cameras that those who have never tried one still know of its versatility from the number of friends who do own and use them. A dozen lenses in one, an unlimited number of effects without adding or subtracting an element, the change from one focal length to another and from needle sharp to soft focus with a turn of the wrist sounds miraculous but is none the less fact.

## Eastman Kodak Stores of Los Angeles Open House Day

On Thursday, September 2nd, the new store in the new Kodak Building opened formally to the public. The invitation informed us that there are 30,000 square feet devoted to the photographic supply business, housed in a class A fireproof edifice. Our own inspection lead us to conclusions which while not measurable in numbers of feet and architectural details, still impressed as being one of the finest stores in America and quite the latest and most completely equipped shops of such as we have seen.



The Open House Day was a real affair. From the unlocking of the doors in the morning to closing time a steady in and out surge of visitors attested the completeness of the preliminaries and publicity. We are prepared to state that over a thousand persons came in the course of the open hours and that at least five hundred stayed through the evening to enjoy the program and the Al Fresco luncheon.

The refreshments were simple but the best that could be procured. The supply was so liberal that some was left and that not because everyone had not partaken freely.

The program was interesting if the applause and the fact that everyone stayed to the end be indications. It was our privilege to open the entertainment with a short address. Whether the popular approval was of the merit of our words or their brevity is a matter of individual opinion. We think we are good. Mr.

500



Roger Hostetler, President of the Los Angeles Photographers' Association, followed with a stirring talk on matters of importance to the craft and then the real show began. The entire film of the Eastman School of Photography was shown.

Personally we like Tony Babb. Personally his smile and comfortable sincerity makes us happy when with him. For his hospitality we would here and now make acknowledgment. Our appreciation is the best thanks we can offer.

## San Francisco Camera Exchange

The following letter is an evidence of how a long association with one another in a fair and square business can bring two people into a mutual esteem.

Just to let you know that I have purchased Mrs. Argus's share in the San Francisco Camera Exchange, I personally am sorry to lose her both as a partner and as business associate but her husband has been transferred to Los Angeles as the manager of firm of which he was connected with here.

Have been very fortunate to obtain the services of Harry P Willis—the man who put the Graflex Line and the Cirkut Camera on the coast.

Mrs. Argus had a wonderful following and the two of us made a wonderful selling and business combination, but these things will happen and they say it is always for the best—let's hope so.

Thanking you for the co-operation you have given us and knowing that it will continue, I am,

Yours photographically

Herbert Luhn.

A truly fine letter from a really fine fellow.



## ON MAKING AMATEUR MOTION PICTURE PLAYS.

The Bell & Howell Company of Chicago, Illinois, announce that a new book, "How To Make Your Own Motion Picture Plays," by Jack Bechdolt, is now available.

Such a book has long been in demand. As the professional producer resorted to drama to hold the interest of his audiences, so must the individual turn to the animated story to stimulate greater enthusiasm in home movies.

While action pictures are legion, particularly at this time of the year, and wonderfully interesting films can be produced of every-day subjects, the amateur cinematographer owning equipment built to professional standards and embodying professional features wants to take full advantage of the flexibility and completeness of his equipment by producing picture plays. He knows that speedy lenses can be obtained, facilitating the taking of interiors, and that specially designed arc lights for home use are available. From an equipment standpoint, the cinematographer has been encouraged to try his hand at this fascinating branch of the work.

But how to go about it—what kind of plays to enact, how to select the cast, what kind of costumes to use, how to "make up" for the camera, what background is required, the equipment necessary to get the best effects, the amount of film to use for each scene—all of these points were more or less a mystery to the individual until now.

The book "How To Make Your Own Motion Picture Plays" removes the mystery. It covers all of these subjects and others so vital to the producing of a good amateur picture play. Furthermore, it contains a number of stories written up in detail—plays that call for very simple settings and can therefore be acted out

by any cinematographer, his family and friends. These will suggest other plays which, with the information given in the book as a guide, can be written up by the individual. This in itself is a most interesting pastime, and in many cases will develop latent talent in scenario writing.

The book "How To Write Your Own Motion Picture Plays" is a storehouse of cinematograph ideas and well worth the time of every cinematographer to read. The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois, who are exclusive distributors of the book, advise that it retails at \$1.50.

## Japan Annual for 1926

All honor to one more activity of our Japanese fellow photographers. The editors of the Japan Annual have brought new laurels to their country in the issue before us.

To Kimbay Narusawa, editor, and to Soten Ohye we submit our recommendation. The selection of pictures reproduced and pains and industry shown in the compilation is all to their credit.

The articles by the above gentlemen and Shinzo Fukuhara, Chairman of the Japan Photographic Society; Tetsusuke Akiyama, Chairman of the Tokyo Photographic Society; Kiyoshi Ezaki, Chairman of the Tokyo Professional Photographers; Koro Kometani, of the Naniwa Shashin Chub of Osaka; Doshu Saba, of Nagoya and Hakuyo Fuchigami, of Kobe are splendidly written in English and bring us much information and instruction that we could get nowhere else.

The Annual is published by the Asahi Shimbun Publishing Company, Limited, of Tokyo and Osaka: bound in rich embossed Japan paper beautifully imprinted in Japanese designs. It is a thick, generous volume well bound and cheap at 3.00 yen or the equivalent in whatever country.



## **Bibliography of Photography**

In French to be sure, and if you read in that language, a book for you. The subject is treated in detail without stint and completely, which gives it value. Published by Paul Montel, Paris, France. The author, Professor Doctor E. Goldberg has done photography a service which we acclaim.

## **A Japanese Photographic Monthly**

From far away Japan there comes to us monthly a lavishly illustrated photographic magazine devoted mainly to advanced and pictorial photography. It is worthy of the great people and shows in one more way how assiduously they have devoted themselves to the progress of the world and kept pace with it.

All honor to our Oriental friends; they bring us many things, not the least being the example of their earnestness, ambition, and progressiveness. In certain instances their achievements, by surpassing ours, have shamed us to a realization that we cannot saunter on our way, laka-daisically, without being left behind.

## **Introduction to Retail Advertising**

The key to sure profits and real success in modern retailing, as every alert business man well knows, is the quick turning of products; and of all the factors involved in the rate of turnover, judicious advertising is, without any doubt, one of the most important. The retailer who advertises consistently and according to the principles that have proved sound, provided he is a good merchandiser and manager, has no difficulty in beating competition. He finds that his advertising pays, that it brings new customers, makes old customers buy more, and creates good-will for his store.

Writing from a wide, varied background of successful advertising experiences, the author shows how to conduct an effective market survey and supplies actual figures giving accurate percentages of gross business to be used for publicity purposes for practically every kind of retail store. He then analyzes the style of copy for every occasion. What appeals to make, and how to make them; headlines; the "body" of the advertise-

ment; descriptive and institutional copy—all are simply, easily explained. Special sections treat of the best type faces to use, effective layouts, illustrations, mediums, direct-mail, and make plain those pivotal points every retailer must know and apply. The author also shows how to select mediums that pay; how to check returns; how to compile "live" tests, write sales letters, and prepare circulars and order forms. Window-display methods are fully described and special directions given for writing up show-cards.

This new book should prove a most valuable desk-partner to every one interested in retail advertising, whether he controls the advertising of a great metropolitan department store, a link in a chain-store system, a community trading place, or a small-town store.

A. W. Shaw and Company, Chicago, Illinois, 319 pages, flexible binding, and selling at \$5.00.

## **How To Make Ten Dollars a Day With Your Camera**

It isn't a large book. There are no extraneous matter between the covers. Everything has been boiled down to the facts and the purpose. But at the price of the volume one is buying cheaply the ways and means of making a very fair livelihood in a most pleasant way.

We have read this book over twice, hunting critically for an excuse to discredit its claims to offering the ordinary camera owner a ready made profession and a virtually assured income, but cannot see why anyone of common intelligence, with everyday courtesy and perseverance should not succeed in just the way the author has outlined.

Moreover, we advise not only those who are looking for a business to get and study this manual, but those already in the profession to immediately own a copy and add to their experience the wisdom of a man who seems to know the selling game as related to photography, so thoroughly.

To an already established income it may add a profitable side line.

Board covers, \$1.25. R. Snyder, Boston.

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# CAMERA CRAFT

## A Photographic Monthly

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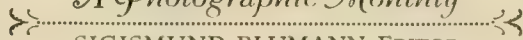
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# CAMERA CRAFT

*A Photographic Monthly*



SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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NOVEMBER 1926

NO. 11

## Pictorial Photography in Japan

By Raycen Kimbay Narusawa,

Editor: The Asahi Camera, Japan Photographic Annual and the Asahigraph.

"Every Japanese is a poet; there is no nation so endowed with artistic temperament as the Japanese," was the remark of a foreigner. I, for one, am not so conceited as to accept his remark at its full meaning. I may be, however, allowed to say that Japanese are a nation of "taste." What strikes foreign visitors most is the way in which every Japanese appreciates, or tries to appreciate, Nature. At any small cottage where no garden adorns, a pot or two of flowers may be seen, whereby the Japanese attempts to put a part of Nature in the man-made town.

Hitherto we Japanese have not had many inventions of which to boast to the world. With only upward of sixty years' intercourse with foreign countries, it is natural that we have not had time for such contributions to humanity.



THE MORNING LIGHT

S. AKITA



Japanese had no part in the invention of photography or its kindred materials. They only learnt how to employ them, from which sprung up what may be termed Japanese adaptations in photography.

Japanese, as compared with American friends, are, as a rule, rather fanatical upon any one subject which takes their fancy, and appreciate, more, a good thing. In every country, Japanese tourists will be seen with a camera under their arms, and these cameras are all first class ones, too. It is not only a matter of lens, but mechanical parts and appearance. This phenomenon is also evident in their home-land.

From what I have seen in America, I gather that American amateurs are, on the whole, content with cheap cameras, such as "Brownies" or "Vests" and the development is left to the hand of professionals. On the other hand, a photo-finishing store would not be a paying business in Japan. Is this because the camera fans are scarce in Japan? No. I'll tell you why.

According to Mr. Beardsley in the American Annual, there are 960,000 camera men in America and the number of clubs, 62, a rather curious contrast.

Of course, these clubs are of long standing and their members well known. In Japan, more than 400 clubs may be found and their members number somewhere about 13,000. Of these members, 99 per cent are said to be pictorialists. It is not known what the exact number of Japanese pictorialists at present may be, but it is certain that all those interested in photography come into no other category than pictorial workers.

Therefore photographic societies in Japan are mostly composed of pictorialists, and photographic science is more or less neglected, from the scientist's point of view. I may mention that the number of photo-dealers is 1217, and some of them are big importers, too; as most of the materials are obtained from America, England, Germany and France. Societies devoted to the photographic science number only two at present, one being in Osaka and the other in Tokyo. The latter society is composed of university professors, army and navy officers and engineers. Professional photographers number close to 2390. A national meeting of these photographers was held last year under the auspices of the Tokyo Professional Photographers Society, which paved the way to establishing the National Professional Photographers Society which was founded early this year.

It was thirty years ago when pictorial photography was first introduced into Japan. It was then only practiced as a pastime by experts and a few well-to-do folks. It became popular as recently as six or seven years ago. It may be pointed out that Japanese amateurs differ a great deal from their American friends. American amateurs, I surmise, are content with simply "image imprinted;" they carry cameras and take snapshots of what they think interesting from "the man-about-town" or "the father's-at-home" point of view. That's all there is to it. They don't intend to make pictorial studies.

Which is a frank opinion at any rate.

CAMERA CRAFT



CALM WAVES

TORAKICHI YAMAZAKI

Whereas, Japanese workers are not satisfied with "imprinted images," they go a step further. They don't carry cameras without a definite purpose. In nine cases out of ten, certain purposes are planned beforehand. Travel or walk are not their chief objects; they are means by which study of pictorial photography may be furthered. First taken up as a pastime or hobby, it gradually became a sort of fascination that gripped the minds until, *Sine Qua Non*, they must master technique and art.

So they read a collection of books and magazines related to photography; not only in Japanese but in English and German. Photograms of Year is sold in number in Japan as soon as published. As for magazines, "Camera Craft," "American Photography," "Photo Era," and "Camera" can be bought at the Japanese photo-dealers stores anywhere.

Japanese are rather argumentative; they are not satisfied with merely practical articles in the magazine. They like abstract articles, too. They think that arguments that are not based upon some sorts of philosophical standpoint, worthless.

Be that as it may. These Japanese workers become in time "expert" amateurs, and do not remain as "hobbyists." Although they become "half-professionals," it does not imply that their livings may depend upon photography.

This tendency is attributed to the fact that because of most of photographic materials are imported, they are rather expensive, in comparison with their income. Even the authorities regard photography as being a luxury and the consequence is that the import duty is 100% on small cameras and films. During my sojourn in America in 1910 or thereabout, plates 5x7 cost 80 cents per doz., and could be bought with discount at 65 cents, if I remember rightly. Now, in Japan, the same plates cost no less than 2.50 yen per dozen, for cabinet size. This is an instance that shows how photography in Japan is a costly affair.

It is safe to surmise that those engaged in photography in Japan are so keen that they defy the expensiveness of photography. Their number may be small as compared with American friends, but their level is decidedly high. This, then, is the status of pictorial photography in Japan at present.

In the pictorialists' circle, the two main currents and another that is becoming to be one of the uppermost, may be observed. One is represented by the Tokyo Photographic Society, Naniwa Photographic Club and Aiyu Club. Their members' works are rather "Academic"; the chief importance being laid on composition and technique (pigment). The T. P. S. was founded in 1906 and present members number close on 500. Yearly exhibitions are held and a collection of members' works are also published annually. Mr. Tetsusuke Akiyama is the leader who was, by the way, the first bromoil artist in Japan. Mr. Akiyama is at present a professor at the Tokyo Photographic College, and as an able educationist and art critic is one of the outstanding figures in the photographic world. His work bespeaks both his skill and temperament.



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THE RAFTS

K. YANO

Mr. Sinzo Fukuhara is another distinguished figure in the Temple of Photo-Art, who is leading the Japan Photographic Society which was established not very long ago, and became an important institution at once. Mr. Fukuhara studied in America for some seven years; later making a tour of Europe. He was first engaged in editing a monthly journal "Photo-Art," and was the advocator of the well-known slogan "Light Has Its Harmony." At present, 400 members follow his footsteps. He opines that photographic art—he was the first one in Japan to contrive this phrase—should not be confused with painting art. On the contrary, it is quite a distinct art. The photographic art is able to establish an original field of its own. "Freed from color, from picturely category and materialized in the poetic world, is a new and free art that is called photo-art; which is so potent and forceful as to be compared with Spring-tide" was one of his passages. Most of the society's members practise straight printing, although it contains members like Mr. K. Ishida, who is one of the recognized Bromoil artists. They regard pigment printing as being one of the means to control picture effect, and most of them find satisfaction in Bromide enlargement.

Besides these two societies, there is "Light-Art Society" in Kobe, led by Mr. Hakuyo Fuchigami; its monthly organ being "Hakuyo." A totally fresh field is being explored by this group: "Futuristic" or "Compositionistic" effects are marked tendencies in this group. They revel in movements against conventionalism, and that appeals to the younger members.

In short, pictorialists in Japan are divided into "Academic," "Impressionists," and "Futurists" or "Compositionists," although in some cases the above definition may not suitably be applied.

Whether photography is an art or not is the long discussed problem, but to free it from a simple imitation of paintings and to establish a new art, and again to free it from imitation of Westernism and to develop a Japanese original field is an ambition distinctly shown in all the works of the Japanese pictorialists of today.

## The Danger of the Photographic Salon

By John Vanderpant.

It would be well, in view of the fact that each year sees new salons come into existence, or let us say more cheerfully, into life, to meditate for a moment and consider the results thereof. Whether it is a sign of progress in pictorial photography, whether it tends to elevate the quality of the work in general, or whether, undoubtedly unintentionally, it tends to make pictorial photography a mere artistic sport.

Unquestionably the Salon is a most desirable institution to bring photography before the public, but too many Salons, at least as they are run today, do not tend to bring the BEST of photography before the public, and this, to my mind if the Salon is to fulfil its duty should be done.

One acquainted with pictorialists realizes that at times a worker will consider the jury which will select the prints and then send, not what he considers his best work, but those prints which probably will meet with the approval and taste of the jury, so that he will be as certain as possible to be accepted. Such a one's aim is, not to give himself as he considers best, but as the jury would like to see him.

It is equally true that on the other hand a jury, is not always true to itself but is often inclined, let me call it, to commercialize its Salon by accepting work from foreign lands which at times does not measure up to reasonable standards, but which is an international gain for the catalogue. You know when A. has eighteen countries represented, and B. only sixteen, it looks at least on paper and to the layman that A has the bigger show.

Also, where so many Salons are created, it is sometimes feared that the future support of workers who are turned down one year, may go to neighboring Salons, so that a refusal of a worker whose pictures are hardly 50% may endanger his future participation in its Salon.

Now I am neither blaming the individual worker for trying to please the jury, nor the jury for adopting considerations which tend to lower the quality standard of the Salons of today. It is merely stating a fact which is in accord with my experiences and having pictorial photography at heart, not as a hobby or a sideline, but as an essential means to express what is best in me, I would like to point out a way to save the Salon from sliding in the muddy trail of interfering interests.

Before giving this solution I want to point out another danger to both the Salon and the pictorialist. Many a print nowadays is made for the Salon instead of being an essential expression of the pictorialist. It is probably pretty enough and will pass, but it is a product built on the desire to have one's name in the catalogue instead of upon inspiration, and to my mind pride never made nor will make a genuine print. Again, the worker making three or four good negatives will go to work and make a dozen or so prints of each in a desire to be present everywhere, forgetting that thereby he may possibly crowd out an even more sincere but less active brother. It would be of advantage to the value of the Salon and of justice among pictorialists if the condition were made that not more than three prints of any one negative with Salon values, to be signed and numbered first, second or third print, were eligible for Salon entrees.

And this leads me to the final point for the improvement of the Salon. It looks to me desirable that circuit groups of Salons be organized. Why, for instance, to take the Pacific Coast for an example, could not Los Angeles, San Francisco, Portland, Seattle, New Westminster, or any city in British Columbia organize and arrange consecutive Salons, each city to have the entire number of prints entered, each Salon having its own jury selecting out of the total number what it considers worth hanging. The result would be that the jury, instead of hanging doubtful things for the sake of number of entrants or international character, would only hang the very best, as in the end, not the Salon with the most prints would be



considered the best, but the one which has accepted least, which can only be a benefit to photography as an expressive art. It would save many a worker from trying to produce more original prints or even copies than he is able to produce by inspiration. And by establishing circuit Salons the very best workers, who now mostly stand aloof, may be induced to support the circuit.

Furthermore, it would save both the individual pictorialist and the Salons considerable money. Postage would be reduced, one entry form could do for all Salons, one mailing list could be compiled by co-operation of the different secretaries, and the reduced expenses equally defrayed by the different Salons.

As an improvement to such circuit Salons, I would suggest that each entrant be given the privilege to number his prints according to his own preference. If the worker appears sincere to the jury, it then decides the number of prints it wishes to accept—say two—then the prints marked by their maker one and two, should be hung, representing his first choice. I have often felt that this privilege should be given the entrant, and it may well be adopted, as far too often what one considers best prints are turned down for those more readily understood, but pictorially, and from an angle of originality are of less consequence.

Finally, if the circuit jury could arrange that those workers of whom all prints are turned down, be given a helpful criticism and reasons why, in consolation for their disappointment, another good improvement would be achieved.

It has been suggested that as the crown most desired by all workers, a National Salon may be established—very selective and only for those few chosen out of the many called. But not the institution nor the place gives value to the standard of the Salon, only its jury. And unless there is a guarantee that a National Salon could be judged by the best and most fearless in the land, to me its value, as far as the interests of real pictorialism are concerned, seems doubtful.

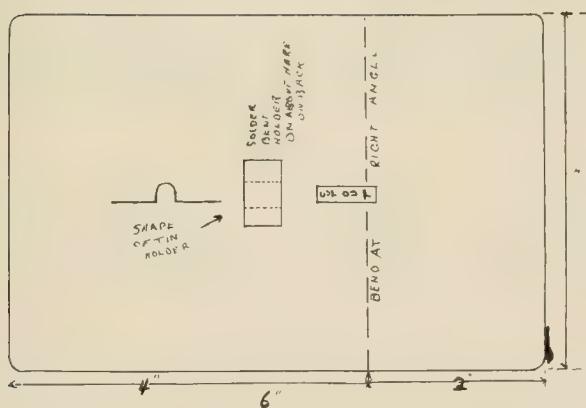
These remarks and suggestions are given, not in the spirit of criticism, but as an individual effort to start the ball of improvement rolling, and if anyone else offers better or more adaptable ideas, this individual will be much pleased, and hand the honors to whom the honors are due.

## A Homemade Flash Gun

By Ross Bennett Walker.

A good many newcomers in the ranks of photo-journalism will find themselves in a position such as I recently was in. It seems the usual thing to spend most of one's money on the best and most suitable camera for the particular work in view. In my case I all but pawned the remaining family heirlooms to purchase the latest model focal-plane camera with one

# CAMERA CRAFT



of the new high-speed lenses. These lenses, working around  $f.2.7$ , will get almost anything up to a black cat in a light proof cellar. When that occurs artificial light must be used. My particular cat was a new set of bells in a local church, and the interior of the tower was the nearest thing to a light proof cellar I have come across. The conditions demanded a flash, but I had no means of safely setting one off nor had I the money to

buy a lamp. It was not much of a problem, but as I knew it would be constantly repeating itself I determined to make a flash gun and so have one on hand for future use. Here's how:

At a nearby "five and ten" store I discovered and purchased a sparking gas lighter, one with a trigger and a handle. The things are sold all over the country for fifteen cents. On the way home I obtained at the tin-smith's a fairly heavy piece of scrap tin for five cents. With the aid of a pair of cast off scissors a piece 4in.x6in. was cut out, with the corners rounded to prevent catching and cutting of the operator. A hole was then punched with a screwdriver about 2in. from the bottom and  $1\frac{3}{4}$ in. from the side (Diag. 3). The size of the hole was about  $\frac{3}{4}$ in.x $\frac{1}{4}$ in. Then the tin was bent (along the dotted line in the diagram) to make a right angle at the centre of the punched out hole. A remnant of the left over tin was cut,  $1\frac{1}{2}$ in.x1in., and formed to fit over the cap of the lighter, when soldered to the pan. (See Figures 1 and 2.) With this piece soldered in place just above the hole, on the back of the pan, and the lighter fitted in, the gun was ready for action. When the trigger is pulled a hot spark occurs just in front of the opening in the back of the pan. A little depression can be made here to contain the powder, but I found it unnecessary.

The total cost when completed was twenty cents, a saving of anywhere from one to two dollars. Not much, perhaps, to some, but enough to keep the average photo-journalist in plates and paper for a week. The gun, in two pieces, is easily packed, and its extra height, of two inches more reflector, over the average commercial gun gives additional light. One marked feature in this gun is the lack of misfires: when it is kept clean a hot spark is made each time the trigger is pulled. New sparking metals are easily inserted; just remove the cap and the spring in the case and drop the metal down the tube.

## Holiday Cards That Cannot Be Bought

By Sigismund Blumann.

Of all seasons that which brings the sentiments and emotions of Christmastide is the most glorious: A season of universal good-will and love of all mankind. Gifts and remembrance cards which may be gotten in the shops make giving a formality and getting an obligation. It is altogether too easy to buy and send, and the finer, the deeper, the more enduring feelings which are ours and which we would communicate to others are best put into form by work of our own hands. The home-made Christmas card is therefore in every way preferable. Into it we can work the dictates of our hearts and fancies, putting sentiments in terms of beauty, or quaintly expressing ourselves in a hundred amusing ways.



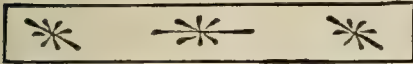
## CAMERA CRAFT



JOHN C. STICK



F. JUKES



JOHN HOWARD PAINE



LOTHERS & YOUNG.

Each year brings to the desks of us in these offices, and to our homes, so many kind remembrances that we are peculiarly in a position to know what may be achieved along the line and to realize the feelings of the recipient of a thing made by loving hands to carry the message of affection.

The photographer, of all craftsmen, is in a position to make his own cards and to embody in each card not only his good wishes and regards, but enough of his own individuality to make the message personal and intimate. How to proceed has been exploited in previous issues of Camera Craft. Look back to the October, November and December numbers of past years and you will find valuable information. Here and now it is our object to show what may be done by showing what has been done. The pictures shown speak for themselves, and were selected with an eye to variety and novelty. I wish it were possible to publish a hundred.

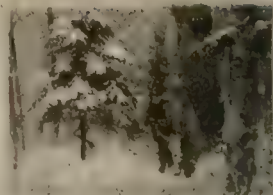
It will be noted that some make the picture appropriate to the season while others simply utilize an attractive subject and trust to the caption to



*John Vanderpant*

*John Vanderpant*

JOHN VANDERPANT



E. L. McPHAIL



W. A. ALCOCK



STRAUSS BROTHERS

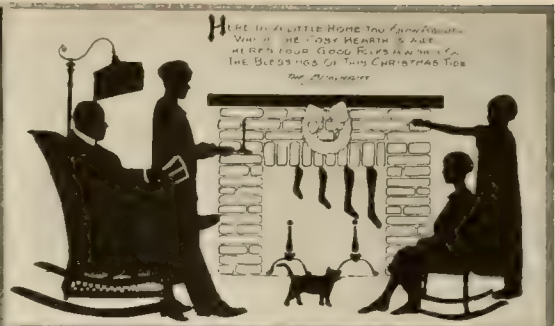
carry the adaptation. Whatever your choice, you need only to muster up your own best taste, work your feelings into every print, put a sincere wish under the stamp, and be sure your heart speaks over the intervening distances. The message will carry.

The illustrations are about equally divided between professionals and amateurs, and it is interesting to note that, imbued by the Christmas spirit, the professionals have reverted to their pictorial days, days when photography for its own sake and that only, actuated their conceptions and executions.

## CAMERA CRAFT



GABRIEL MOULIN



GUY BINGHAM



HORACE HIRSCHLER



G.W. HARTING

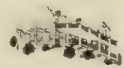
Below is an illustration of some lettering which we have culled from last year's issue of Camera Craft, as particularly fitting and useful at this time. These designs were either printed from type or engrossed and photographed, and finally rendered as a photographic print, by itself or in conjunction with appropriate pictures. Taken as a suggestion, it should lead to results.



I know this sentiment is reciprocated.  
But may I not hope that our professional relations.  
During 1922, may be of such a character  
So as to result in the consummation of the wish  
For both of us  
My office is room 301, Virginian Land Bank Building.  
Telephone: office-Cap. 4012 - residence-Cap. 405.  
Come and see me, or call me up and I will come and see you  
Charleston, West Va.

*W. J. Sell*

WE AT OUR HOUSE  
WISH YOU AT YOUR HOUSE



**Merry Christmas  
Happy New Year**

Charleston, West Virginia.  
December Twenty-fifth.  
Nineteen Twenty-two.

*W. J. Sell*  
Rozel Osborne Sell





NANCY FORD CONES



R. J. WATERS



W. BRUNING



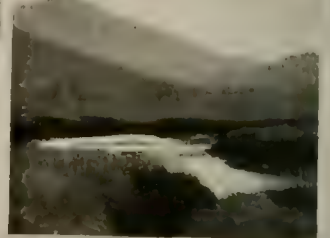
GEORGE W. HARRIS



A. F. KALES



C. L. BEAL



HORACE HIRSCHLER

What may be done in hand lettering is shown in the illustration on page 515 (F. Jukes' exquisite card), on page 517 on Guy Bingham's silhouette of himself and family, and on the striking picture of the tree by Gabriel Moulin—the Merry Christmas being worked in by hand—and on this page as exemplified by George W. Harris. Not only is it possible to letter in a way to carry the message, but the composition can be enhanced by proper placing. Skill and good taste are required, of course, but it is surprising how general these requisites are. We are, most of us, over-modest and timid. Just try.

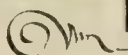
# CAMERA CRAFT



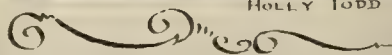
R. J. WATERS & CO



DR J. B. FARDUE



HOLLY TODD



W. W. SWADLEY

## Happy New Year



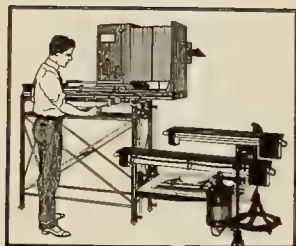
May our professional relations in 1925 be pleasant any such as to swell the bank balances of both of us.

Office:  
301 Va. Land Bank Building.  
Telephone:  
Capitol-4012.  
Charleston,  
West Virginia,  
January 1, 1925.

*W. D. Felt*

# Photostat and What It Is

By Lee L. Stopples.



Lee L. Stopples is a successful business man who, as a member of a firm of Photostaters, has established his right as an authority on the subject here set forth. The same author's article and illustrations on The High Sierras will, no doubt, be remembered.—S. B.

The growth in the use of photo copying machines within the last decade has been phenomenal. Unaccompanied by a flare of trumpets, practically devoid of advertising, unheralded and unsung, a photographic process revolutionary in practice has established a constantly expanding niche for itself in our economic fabric.

Overcoming the business man's conservatism, governmental red tape, and skepticism in many quarters, the process of photo copying, or, as it is popularly called, the Photostat process, has attained its well-earned position of today as being indispensable to an ever-increasing number of business firms, insurance companies, railroads, city, state and federal departments. Regarded as an innovation at the outset, it today denotes as behind the times those who are not aware of its many uses.

Photostat is simply the trade name for this branch of photography. A photostat print or copy is the designation of the product of the photo copying machine. There are two standard makes of machines sold in the United states—the Rectigraph and the Photostat—both producing photo copies in practically the same manner. The latter machine is the only one I have worked with, and my remarks will be applicable to it exclusively.

The Photostat is a camera with a magazine for holding a roll of sensitized paper and with compartments for developing and fixing the prints. This assembly is mounted upon a stand, to the front legs of which is attached a movable subject holder. The equipment also includes a mechanical focusing device to determine the size of copy.

To the lens of the camera is attached a prism, resulting in the securing of the photographic image in a correct reading position on the paper used. This eliminates any intermediate glass negative or film of any kind. A print or copy reading from left to right is obtained with one operation of the camera. It is a negative only as to color, i.e., the background is reversed or black, with white letters or characters. A print with white background and black letters can be obtained by re-copying the first print.



## CAMERA CRAFT



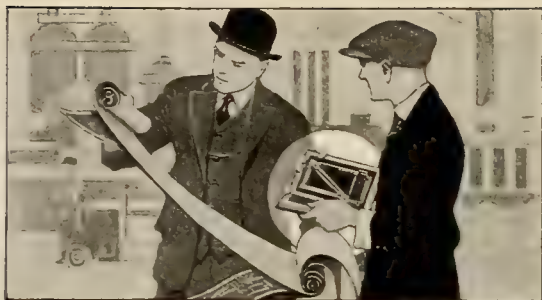
The Photostat is an accepted authority in any Court of Justice, and such evidence is as valid as the original, proof being not to the contrary.

The paper used in the Photostat machine possesses highly orthochromatic properties, permitting the copying of subjects which may be in color or combination of colors. Red, blue or purple typing, blueprints, seals, faded writing, are all readily copied, appearing their relative shades of gray or black.

The speed and accuracy of Photostat copying are the chief factors of its economy. Errorless work in instances where the only alternative method is laborious hours of hand labor has been one of the contributing factors of its growing popularity. The time-saving element, coupled with its never-failing accuracy, is of utmost importance with many business executives.

The scope of the work successfully done by the Photostat has many ramifications. Facsimile copies of letters, cheques, insurance applications, legal documents, advertising layouts, drawings, maps, blueprints, and numerous other subject matter are now being turned out by the tens of thousands every day in the United States. Any size copy may be secured, from that of a small cheque up to a sheet 18 x 24 inches in size. Larger copies, as in the case of maps or drawings, may be copied in two or more sections and mounted as a unit.

The operation of the Photostat machine is relatively simple and, to some extent, mechanical. The paper used in the machine is contained on a spool and the winding off of an exposed sheet also brings the next into position. Trays for developing and fixing the prints are also a part of the machine, though the use of these is optional. We have seen fit to do our developing in a dark room, simply cutting the prints from the roll of paper after each exposure. We find that we have a better control of the print, and the wastage due to variability of exposure is almost nil. With the machine developer the print is not seen by the operator until it emerges from the hypo fixing bath, and any error of exposure can be corrected only by making a new print.



The crude blue print, of varying legibility, has in a great way been superseded by the Photostat.

Focusing is accomplished by raising or lowering the subject holder and so moving the camera that the numbers on the scales located on the front leg of the stand and the camera bed coincide. A focal plane shutter is the medium for controlling the light. A built-in color screen is so arranged that its use is quickly available.

While the operation of the Photostat machine is, as stated, somewhat simple, the writer does not wish to convey the impression that just any one can operate it successfully. A working knowledge of the principles of photography is highly desirable for anyone taking up the operation of a Photostatic camera. We have a craftsman's pride in our work, and do not admit, as the parent company's literature so rosily states, that good work can be obtained by a tyro.

In the field of copying legal documents the Photostat process is far superior to any other method. As every Photostat copy is made directly from the original, without the intervention of any negative, it may be, and frequently is, presented as legal evidence. Most of the courts have become accustomed to Photostat copies and accept them without question.

Where political inertia has been overcome, in several sections of the country, the process has been adapted for copying records in county recording offices. Every original deed or instrument presented for record is photographed upon a special grade of paper, and, when completed, are bound in books and form the permanent records of the county. Every letter, dot, line, signature, seal or other identification mark appearing on the original is faithfully reproduced. Nothing added, nothing is omitted: errors are not possible. Any attempted subsequent alteration in the record is impossible without easy detection.

Finally, it is necessary only to summarize to complete this article. The Photostat offers accuracy, speed, reasonable cost, and at this progressive date, availability. Men of the highest skill are established in every city, equipped to offer service.

# The Quartz Lens in Photography

By Sigismund Blumann  
Illustrated by the Author.

## Quartz Lenses

In the September issue, 1924 of *Camera Craft*, appeared an article by E. P. Lovejoy entitled *Clear Fused Quartz*. This dealt with the subject less from an intention to exploit something new than to chronicle the fact that the optically useful mineral could be fused in large quantities and in big masses. The following excerpts from Mr. Lovejoy's article should be accepted with all the respect that is due so authoritative a writer.

"To obtain masses quite free from bubbles, it has been found best to raise the temperature rapidly to 1400 deg. or 1500 deg. at which point the pieces begin to coalesce. At about 1750 deg. C the quartz viscosity is high even though the temperature be well over 2000 deg. C. Vaporization of fused quartz is rapid at 1600 deg. C and at 1750 deg. C the loss due to evaporation is very great. Further increase in temperature results in no great gain in fluidity."

## Homogeneity of Fused Quartz

"The difficulties of obtaining perfectly homogeneous fused quartz free from striae, strain, bubbles, and double refraction must be apparent to anyone who has worked on this problem, and discouraging perhaps to those who have tried to buy such material. It is a little too early to state in what quantities such a product can be produced, but we have manufactured quartz of this quality which contained only two or three bubbles visible to the eye. This quality, however, has not as yet been placed on a commercial basis."

We presume that a Commercial Basis is here meant to refer to large astronomical lenses and condensers, though even these are being produced. Probably the cost is prohibitive. Certainly the number of quartz lenses being made in these United States and the volume of sales would tend to show that in photography, at any rate, synthetic quartz (if we may call it so) is commercially here. However, returning to the Lovejoy article.

## In Astronomy and Photography

"Since the image of a star is always a point on the axis of a lens, the axial aberration is of chief importance in astronomical work. In photographic lenses, however, it is necessary to recognize and correct for five different kinds of spherical aberration, and the manufacture of high grade photographic and astronomical lenses has been increasingly complicated."

"For accurate work in astronomy it is vital that the huge reflectors (mirrors) and lenses maintain a constant temperature during observations. To achieve this, elaborate precautions are necessary whereby constant temperature vaults are provided whose temperatures are maintained by the circular



tion of brine in pipes, and even then the mirrors are "put to bed" under many layers of blankets in order that the temperature changes may be evenly maintained. All of these precautions are taken to avoid the distortion which would follow a temperature change in any one section of the lens resulting in internal stresses. The low co-efficient of thermal expansion, against reverting to the second mentioned notable property of clear fused quartz will perhaps do away with these precautions. A telescopic mirror or lens made from quartz would certainly go through a range of temperature changes without distortion of the image. Add to this the fact that clear fused quartz can now be produced in relatively large masses; that the supply of raw quartz constitutes no less than three-fifths of the earth's surface (considered to be ten miles deep) and the more apparent applications are accounted for."

"Glass condenser lenses for use in the larger motion picture machines have a comparatively short life, often breaking in a day or two. Frequently these lenses are subjected to the heat of an arc consuming 150 amperes of current. Quartz lenses made in the General Electric Research laboratory have been operated in motion picture projectors for six to eight months and are still intact. These lenses are also more free from pitting deposits which result from hot particles thrown while molten from the carbon."

### Quartz Lenses in Criminology

During the war secret writing was brought to an almost superhuman degree of perfection. Sympathetic inks were crude and easily detected, but the Germans were trained in advanced science and they evolved colorless inks which responded to no thermal or chemical action. These solutions merely absorbed the ultra-violet rays and so a photograph made of the white paper whereon the writing had been done showed the white paper as white and the inscription as black.

Sulphate of Quinine dissolved in a solution of Citric Acid is such a liquid. Even with the glass lens it shows moderate clearly on a white ground. As the eye is impervious to ultra rays and the retina blind to them, they are invisible to the sight but not to the lens and sensitized material.

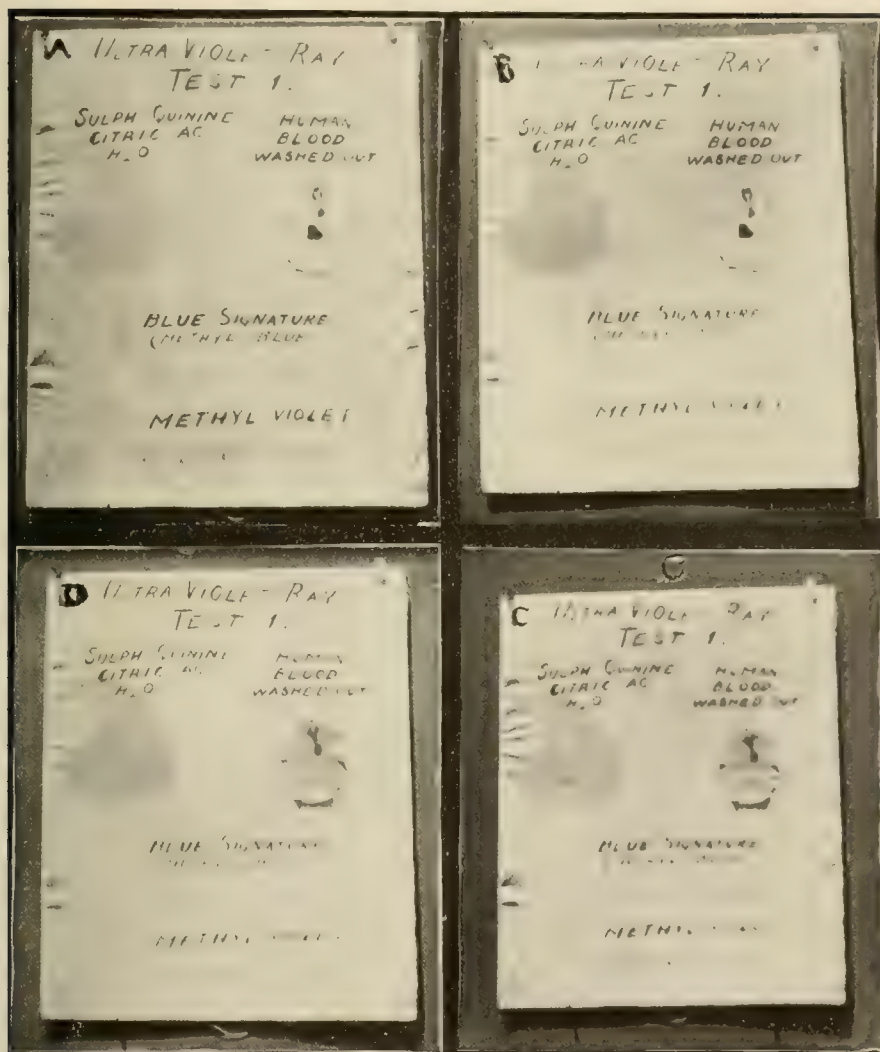
Following the suggestion of this phenomena it was discovered that blood can be photographed with a quartz lens after it has been so washed out of a texture as to be unseen. Faded or obliterated writing with many inks however skilfully the erasure or complete the fading may be photographed through quartz objectives.

In a purely subjective way we may suggest that much may be gained in mineralogy by photographing ores through such lenses in absolute darkness. Certainly traces of radium and radio active minerals should be detected.

### Examining Living Tissue

"In using the microscope for examining cell structure in biological work, it is often necessary to stain the slides in order to bring out the cell's con-

## CAMERA CRAFT



A. Nitrogen lamp, quartz lens. B. Cooper-Hewitt Mercury Lamp, quartz lens. D. Nitrogen lamp, glass lens. C. Mercury lamp, glass lens.

Note that the washed-out blood stain is invisible with the glass lens, and shows a black triangle with the quartz objective.

struction. Sometimes the process of staining changes the actual character of the cell, certainly it injects an element foreign to its nature. Using a clear fused quartz lens, and ultra-violet light, a photograph can be taken of the cell—photographic plates being affected by ultra-violet although it is invisible to the human eye. It is quite possible that the resultant knowledge of cell tissue will be new and valuable, perhaps startling."



NATURE'S TEMPLE

A Bromoil by  
SIGISMUND BLUMANN



# *Nature's Temple*

By Sigismund Blumann.

*PILLARED by graven trunks of trees  
And groined and arched in green,  
A gorgeous panoply of sunlight gold,  
A tapestry of leafy shadows flecked.  
Ah! Wondrous edifice bedecked  
As Solomon the great, of old,  
Had never in his temple seen.  
Nature Herself upon Her knees  
Here worships on the loamy sod,  
And owns Her greatness, in a prayer  
That animates the fragrant air,*



# Crayon Sauce and Razzberry

By Harry C. Phibbs.

Ordinarily, a personal thing like the following should be of doubtful interest to our widely dispersed readers, but Harry C. Phibbs brings a humor to bear which makes the text classic. And, as friends of photography, every individual named is your friend and mine.

S. B.

One Wednesday evening the editor of Camera Craft, being wandering footloose and free around the not so ancient but quite progressive city of Chicago, found himself on Lake Street.

When he spotted the bent iron canopy which marks the site of the old Northwestern University Building, said he to himself:

"Ah! Number thirty-one West Lake Street! The Chicago Camera Club use this as their address, and I'll while away an hour or two before train time by looking them over."

All innocently and unalarmed, he stepped inside the doors of the Club. So bravely he stood up against the solid wall of tobacco smoke, so modestly he proclaimed, "I'm Blumann, of Camera Craft," and then so cordially he shook hands with the gang as they gathered around.

"Ah," thought he, in his innocence, "here's a nice, proper, conventional set of fellows, in meeting assembled."

And then the President said his piece, beginning with "We are honored this evening," and ending with "our distinguished visitor," and Ye Editor, in his best "convention" or conventional manner, began the rendition of a very proper and polite little speech, all about "distinguished pictorialists" and "art of the camera," and it got down to the point about "the honor of meeting you gentlemen," when a loud and vulgar voice hollored, "Razzberry!"

Then the lid was off, and the coats came off, and Ye Editor and the rest of the gang just sat around and stuck their heels up on the table and smoked and shouted and waved their hands, and razzed each other's ideas and pictures—and had a wonderful time!

And before he went home the next morning, to the matin song of the milk carts rattling over the cobblestones, Ye Editor said:

"Gosh! You fellows are not a camera club—you are a regular gang!"

And he has been writing to us ever since, and he has been saying that he wished all the other amateur photographers could know the crowd, and he hoped that somebody would write about them—so, just for spite, I'm going to get out some verbal crayon sauce and give you some lightning sketches of the gang that makes up that exclusive and historic organization, the Chicago Camera Club.

As I have been a member of several camera clubs in other cities, I can truthfully say that this Chicago club is not only one of the oldest in the country—it is one of the most original. It really is not a club. It could better be described by another name—a gang, a bunch, a family, a brotherhood, because the membership list is quite restricted, and every member

knows every other member so well that they can look at each other's pictorial efforts and exclaim out loud:

"You damn fool! What did you make a rotten thing like that for?"

The club rooms and studios in the old building on Lake Street should not be called a premises. A more fitting term would be a "hangout," one of these comfortable "out-at-elbows," the kind of place where you can go in and peel off your coat, light your strongest pipe, use your strongest language, and get into the liveliest, hottest, most enjoyable arguments about anything under the sun.

When we say "exclusive," we do not mean that any member is allowed to wear the "high hat" or display the ritz. It is the most democratic group in captivity. Wealth, social position, "family," physical beauty, or what have you, are not the essential qualities here. The Lord must have made your soul in a certain stripe and pattern, and good fortune must have cast your fancy to the hobby of photography, to make you eligible for membership.

Rich men, poor men, old men, young men—the membership comes from many walks of life: The American Medley.

So here we go to describe a few of them, and in what order shall they be placed? Let chance decide. We'll put a number of names in an old hat, toss them up for grabs, and pick them as they fall. The first is:

### **The President, Joe Simons**

Joe was born to be president—of something or other—and as a photo pictorialist, he is the finest host and the greatest cook in the Club. Joe hosts to the host in his city home, on his country farm, in his log cabin up north, or in the Dune House. The only time he appears handsome is when he has a white apron and a chef's cap on, and the hungry gang sitting around sniff the luscious meats which Joe is cooking to the traditional "turn," and exclaim how lucky are we to have such a president.

We daren't tell Joe's age, because he will never live up to it, but away back in the time of good old Queen Victoria, he was born, somewhere in England—but gradually he is living that down.

On the Chicago Stock Exchange or something like that, he is an honored and dignified figure. In the Club, he is just "Good Old Joe." The Lord be thanked for him and the like of him!

What kind of photographs does he make? Oh—well!

Next we have:

### **Fred Tuckerman**

Sometimes called Friar Tuck. The old pioneer in the pictorial photography game. He remembers things so far back that we are afraid to ask him when he joined the Club.

This year, he is our print director—and a good one. A patron of the arts is Tuck. A critic of ability, he can look at a picture for a moment, and then place his weighty thumb on the fault in it. Sometimes he gets rambunctious and paws the earth and snorts defiance at artistic conven-



tions and exhorts the younger ambitions to climb. And then, when they try to produce something new, he will look at it, snort, and exclaim:

"Why, young fellow, we made things like that thirty years ago!"

Close on his heels treads Paul Weirum, the elongated and attenuated, gray, grizzled Paulus, whose proud boast is that Booth played Julius Caesar to his "Roman citizen."

His favorite medium is the paper negative; his favorite camera is a broken down Brownie; his favorite author is Shakespeare; his favorite recitation is "The Prune"; his favorite saying is, "Darken up the foreground"; his favorite pipe is the Dunhill; and the place where he hides from work is the dark room around the corner.

We now have with us:

### George Sohn

"Silent Sohn." He loves the speeches the other fellows make, because they always put him asleep; he loves the ladies, because they all realize he is a confirmed bachelor and they can make a fuss over him without his believing a word they say.

And talking of sleep, sometimes in the Dune House (our "country home"), when the rosy fingers of Aurora are beginning to steal upward into the sky, and loud and sonorous snores proclaim the deep sleep of the Dune bugs, clank! clank! clank! Bang! Crash! And blooie goes all the sleep—because George is building a new porch on the house, or something.

His photographs will have historic value some day, because he prowls along the bank of the dirty Chicago River, watching for the wrecking crews, so that before they can get in any of their dastardly work on an old building, click-click-click, and George has saved the pictorial aspects of the relic of posterity.

May we introduce

### Wm. D. Richardson

In those halls of study where the abstruse academics of thirty-third degree chemistry are the shibboleths, he is a stern and dignified figure, who stands as an authority—but to us he is just "Doc," the original Dune hound, one of America's greatest photographers of wild bird life. He stills all arguments by pulling a few notes from his vest pocket and stating, "I will now quote the authorities."

In the Dunes he is a master. Show him a feather, and he will tell you what bird lost it. Show him a tree, and he will tell you the name of the owl that lives there. Show him a trail, and he will tell you when he blazed it.

He stoutly asserts that he is no pictorialist, just a bird photographer, and, with malice aforethought, avoids the salons. But lately he has fallen from grace and has purchased a bromoil outfit. Now watch out!

Another name flutters to the point of our pen—that of

(To be continued in the next issue)

## THE NOVEMBER COMPETITION

Again I am impressed by the number of doctors who are interested in photography. Moreover by the fact that they invariably are pictorialists and of high artistic as well as technical excellence. Their enthusiasm is marked. Doctors Pardoe and Thorek have become close friends wholly through the medium of our common interest. This is one of the great virtues of amateur photography. We are kindred spirits and are happy to recognize the kinship.

This competition was projected to improve the average ability of our readers, to offer additional incentives, and to breed and foster fellowship amongst them. It is succeeding in its object.

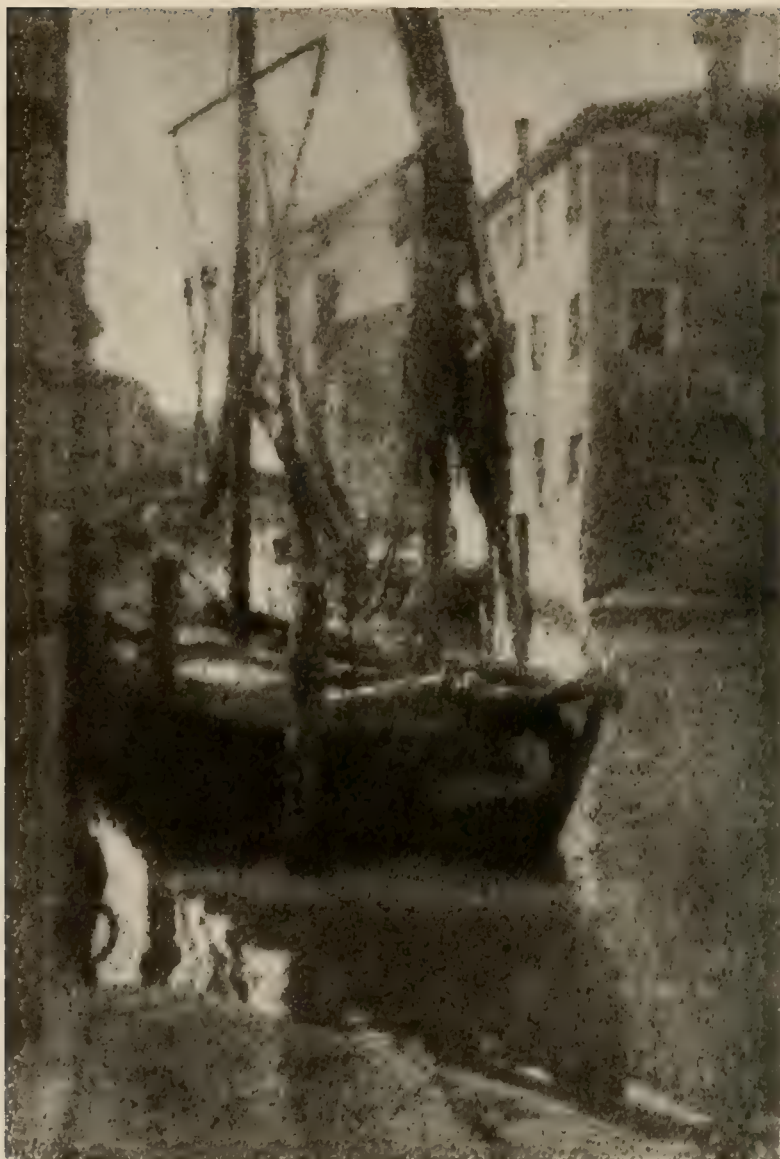
As a matter of news, two new European workers have come into our circle. Ferdinand Kretschmer wins the medal this month, and August J. Fuchs the fourth award—both of Vienna.

Keep an eye on the work of C. E. Lamphere. He is one of America's coming pictorialists.

### List of Competitors

Albert Abter	R. F. Leeper
W. F. Arndt	L. A. Lisy
G. S. Becker	D. Martin
J. H. Berry	W. S. McCollester
Miss A. S. M. Brown	J. Newman
E. P. Colby	Dr. B. J. Ochsner
W. C. Cook	Dr. F. M. Olbrechts
Miss C. Craig	A. T. Pandian
D. L. Curran	Hugh J. Peat
A. G. Currier	L. Purin
John Drechmer	A. P. Richard
Miss L. Dutot	Valentino Sarra
Mrs. Carolina Elb	Walter Shadler
P. J. Erst	K. Shimizu
A. Fuchs	H. L. Snow
M. Fujiti	Dr. Max Thorek
Miss B. Germain	T. K. Tsukane
G. A. Graves	H. Tyzack
E. Haase	Mrs. Louise Uhr
R. Haase	Martin Uptshultz
P. Y. Homma	W. S. Van Buren
Miss L. Inman	K. Vorsburgh
S. Izuo	Geo. Waldie
L. K. Jacobs	M. B. Walters
J. Johnson	Mrs. J. Watson
W. Johnstone	T. M. Waumsley
D. K. Koike	E. Welch
F. Kretschmer	F. H. Willis
C. E. Lamphere	Miss M. I. Wixson
Dr. D. Lazear	L. F. Zeller

CAMERA CRAFT



MEDAL PRINT

FERDINAND KRETSCHMER





Second Award



Third Award

# NOVEMBER COMPETITION.



Fourth  
Award  
←

Fifth  
Award  
→



SECOND AWARD: Max Thorek, M.D.  
FOURTH AWARD: August J. Fuchs.

THIRD AWARD: C. E. Lamphere  
FIFTH AWARD: S. Izuo.



### AN OLD CAMERA.

The other day an old man came to see me, and as he showed the pictures he had made on a recent trip into the woods, boasted that his camera was thirty years old and still made pictures. Dear old soul: They were terrible, those prints, but the pleasure he derived from thinking them fine aggrandized them and to any sympathetic soul they became fine.

It occurred to me that he and I had many things in common—the years of our lives, the pitiful holding on to youthful illusions, and a love of photography. Contemplative, I bethought me of momentary spells of propriety forgone, of dignity forgotten—moments of affilation when the heart grew young—the old man's hour that must pass.

Well, all ages have their pleasures and old age has its compensations. It is well to accept what later years offer and enjoy those compensations, nor seek for more.

Baldpate, Baldpate, dream your dream,  
And revel in the things that seem,  
Nor seek to resurrect your youth  
Lest you awaken to the truth.

### As An Instance.

Speaking of lapses from becoming dignity, that Pegasus of mine, sometimes takes to cavorting. Perhaps you can find a spare smile to give this effusion. If you believe in incarnations or things of that sort, perhaps you'll consider the soul of a Summer Beach Ballyhoo Spieler entered my otherwise less inconventional ego.

### IN THE VERNACULAR.

By Sigismund Blumann.

At the seaside with my Kodak: Boy!  
I am the corner drug store's joy.

A dozen rolls and three from each  
Of every bathing-beauty peach.

You know me by the way I strut,  
And point my camera, boldly, but

You cannot know the joy I feel  
At every secret view I steal.

I am the shooting Son of a Gun  
And picture-taking Bo, in one.

You may high-hat me but for fair  
You've got to meet me everywhere.

After reading, you will note that we now have enough for the page and your conclusion may be that it is overmuch for the reader.



### TRICK FILMS THAT AN AMATEUR CAN MAKE

Kinematography lends itself to the production of interesting and amusing trick effects, and although many of the "stunts" seen in present-day films require both expensive apparatus and much skill to produce them, yet there are a number of quite surprising tricks which fall within the capabilities of the amateur who possesses even the simplest type of apparatus. Once the reader has grasped the principles upon which these tricks are based, he will have no difficulty in varying the actual scenes ad infinitum to suit his own requirements. Trick effects always appeal greatly to children, and generally to their elders as well.

What tricks fall within the scope of the amateur? Briefly, articles or people can be made to appear or disappear; one thing may be changed into another; and time can be reversed (with the result that a diver leaves the water feet first, sails up through the air, and finally lands on the diving board quite dry). Have you ever seen a cow run across a field backwards, or the broken pieces of a plate join themselves together on the floor and return to the table? No? Well at any rate you can film these effects.

#### A Fairy Stunt.

Probably the easiest "stunts" to produce are obtained by stopping the camera in the middle of a scene while some change is made, when the camera is restored. As an example of this trick let us consider how the following little story may be filmed. A child finds a magic ring in a wood and rubs the ring. A fairy appears, and the child asks for food and drink. The fairy vanishes and a tablecloth appears on the ground, with a meal spread upon it.

Method of Production.—(1) The child, while walking in the wood, sees the ring

on the ground, picks it up and rubs it. Upon a given signal, such as the blast of a whistle, stop the camera. The child must keep still as soon as the whistle sounds. Now place the "fairy" in the picture. (2) Start the camera again. The child makes signs to the fairy that he wants food; the fairy bows. Again the camera is stopped. The child keeps still, the fairy leaves the picture, and the cloth is placed on the ground and spread with good things. (3) The camera is restarted, the child sees the meal, and sits down delightedly to eat. Upon projection the fairy will seem to appear out of thin air, and vanish just as swiftly at the moment that the cloth appears. By means of this "stop camera" trick it is obvious that any number of similar effects can be produced. An inanimate object can jump from place to place; a person can change instantaneously from everyday clothes into a bathing dress, while walking along; and so on.

#### How to Reverse.

Most professional kine cameras are fitted with a special reverse motion in order that the camera-man may have little difficulty in producing certain comedy films. Few amateur cameras have this reverse mechanism, but, luckily, any camera will give exactly the same result if it is turned upside-down at the time that the scenes which it is desired to reverse are being filmed. Cameras vary so greatly in design that it is not possible to give detailed instructions for fixing each type upside-down on its tripod; with some cameras it is not difficult to fit an extra tripod bush at the top, while others can be strapped to the tripod. Almost any type can be held upside-down on some firm support such as a table, without much fear of vibration. The handle will then be on the left; but with practice it can be cranked quite evenly.



Everything photographed with the camera in this position will appear to move backwards when the film is projected, and this result alone is generally sufficient to cause considerable fun. It is, however, by combining reverse and normal pictures that we can produce films that are quite mystifying to those who are not "in the know."

Here is another story that will enable us to grasp the method by which we may produce all kinds of seemingly impossible results, which will add a new interest to our "super productions." A tennis party is in progress; a couple are playing, while others are having refreshments in the shade of some trees near the court. The players stop, and one calls for a drink. One of the party in the shade pours out a glass of lemonade and throws it to the man in the court, who catches it without spilling any, and drinks.

Now let us consider the steps in which this story should be filmed. First take as many "shots" as desired of the court, players, people resting, etc. Then Scene 1.—The players finish their game and move towards the net. Scene 2.—Close-up of a girl pouring out refreshments; she hears man on court call; looks up, nods, and pours out a glass of lemonade. Stop camera and empty glass. Restart camera. Girl then throws glass towards man. (It must be thrown so as to fall outside the field of view of the camera.) Scene 4.—Man on court has full glass in his hand, he drinks what he requires and then spills rest on ground. Scene 5.—Turn Camera upside-down and keep tripod in same place as for Scene 4. Man on court stands in same position as he was in just before starting to drink; he has empty glass in his hand. He looks toward the girl who threw him the glass, and then throws the glass at her. (Again so that it will fall out of the picture.)

### Joining Up.

When the film is developed, it should be cut, and joined in the order, 1, 2, 3, 5, 4. Upon projection the girl will appear to throw the glass towards the man, the glass passing out of the picture. (Scene 3). Then comes Scene 5; as this is reversed it will appear as follows—the

man is standing looking towards the girl, with his hand outstretched as though to catch something. The glass sails into the picture, and goes into the man's hand, he stands up as though just starting to raise the glass to his lips. Then follows Scene 4; as we know, the man drinks, and pours the rest away, thus giving the impression that he has just caught a full glass.

In making these trick films care must be taken to remember the position in which a person is standing at the time that a straight scene finishes, so that he may assume the same position at the commencement of the reversed scene. If this is done carefully there will be nothing to show that the camera ever stopped, and so the audience will be at a loss to know how the effect was obtained.

Both the stories suggested in this article are very simple, and their purpose is only to make clear the methods by which a number of effects may be obtained, all seemingly very different, yet in reality based upon the "stop camera" and "reverse" systems of trick photography. The pleasure to be derived from making and projecting trick films well repays the slight trouble involved in their productions.

—R. J. W. H., in *The Amateur Photographer and Photography*.

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### CINE SUGGESTIONS

By H. Cyril Dusenbery

Moist film is flexible. Dry film is brittle. The moral of this is to keep your films in a humidor can with a moist pad. Make it a practice to moisten the pad in the can every time the film is put away. Do not allow any water to come in contact with the film itself. Film keeps best when stored in a cool damp place.

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In snap shot work with the ordinary hand camera, one rule was "Hold the camera level." This rule applies to Cine Camera even more than to hand camera. If you tip your camera side wise all moving objects will be going up hill or down hill as the case may be.

## CAMERA CRAFT

If you point your camera upward, the building, trees, and people will appear to be falling backwards. None of these effects are pleasant to look at on the screen. For best results the camera must be held level.

Yes, Cine film can be enlarged provided the original is sharp and clean cut. An enlarged negative is first made on a slow plate and the final enlargement made from this negative. For best results, do not attempt to make the enlargements larger than about post card size. With an exceptionally good original film, the writer has made very good enlargements eight by ten inches in size.

The numerous "do's" and "don'ts" appearing here and elsewhere are apt to give the impression that Cine Photography is difficult and complicated. Nothing could be more erroneous. The new improved cine cameras on the market make it very easy for the beginner to get good results from the very start without any previous experience. These suggestions however are offered to those desirous of improving their results, to those who want to turn out work above the average. Never be satisfied with the reels you are turning out today—strive to improve them. These suggestions, we hope, will help you to do so.

Cleanliness is the secret of successful splicing. Splicing of film is easy with any of the various splicing outfits but it is very important that they be kept clean. Use the film cement sparingly and wipe off the surplus cement from the splicing outfit after each splice is made. If this is not done, the cement will accumulate and harden making good splices next to impossible. When scraping off the narrow strip of emulsion previous to making the splice, be sure that you get all of the emulsion off and be careful that you do not cut the film itself doing so. Film cement dries very rapidly and you must work quickly. If the splice fails to hold, it is usually due to the fact that the emulsion was not completely cleaned off the strip in the first place or the cement became dry before the ends were pressed together.

When photographing distant scenes, "long shots" as they are often called, a nearby object in the foreground will give you more effective results. Be sure and use a small lens opening for distant subjects even if you have a near by object in the foreground.

Sixteen millimeter Cine Film is supplied with a strip of protecting paper both at the beginning and at the end of the reel. Be careful when loading your camera not to allow this protecting paper to unwind any more than actually necessary to thread the film through the camera.

Some of the motor driven cameras do not stop instantly when the finger is released from the control button but due to the momentum of the mechanism run on for a second or so. Always hold the camera steady until the mechanism stops. You are photographing sixteen pictures every second and if you move the camera during the last second, the time between releasing the control button and the time the camera actually stops, you will have spoiled sixteen pictures. Eventually you will have to "edit" this bit out of the film. Save yourself time and trouble by holding the camera steady at all times until you are quite certain that the mechanism is stopped.

Tinted effects may be obtained when projecting film by use of a color wheel. This is simply a disc of card board with a number of openings cut in it. Each opening is covered with a strip of colored gelatine, obtainable at any theatrical supply house. This color wheel is mounted in front of the projector. Use light toned tints and you will be surprised at the effectiveness of the results.

If you are accustomed to rewind your film as soon as you have finished projecting it, try splicing a piece of clear film, similar to the usual leader strip on the end of your reel. When you finish projecting a reel, stop the projector before the film has unwound itself from the upper reel, open the film gate and sprockets to release the film gate and you are instantly ready to rewind. The leader strip at the end saves you having to thread the film back on the upper reel.



# Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

L. C. VINSON, General Secretary,  
2258 Euclid Avenue, Cleveland, Ohio.

## THE CHICAGO CONVENTION

By Ida M. Reed

Continued from October

The Judges of the Portrait Section were George Edmonson of Cleveland, Ohio; Howard C. Beach of Buffalo, N. Y., and Marcus Adams of London. The exhibit was large and well worth seeing. Eugene Hutchinson was awarded the Oil Painting donated by Charles Hethering, Artist of Chicago, for the best photograph in the American Collection.

The Judges of the Commercial Section were James Scott, Chairman, of Baltimore; C. M. Howson of Minneapolis, and H. Hesse of Louisville. Plaques were awarded to:

Henry Feurman, Chicago, Architectural Class; Baltes & Drucker, New York, Banquet Class; Kaufman & Fabry, Chicago, Illustrative Class; George Worthington, Detroit, Industries Class; Laurence B. Morton, Panoramic Class; Union Carbide & Carbon Company, Scientific Class.

The silver pitcher, donated by Abel's, was awarded Raymond Trowbridge for the best individual exhibit. The silver cups, donated by Camera Craft, were awarded the Commercial Photographers' Association of Chicago, and to the Commercial Photographers' Association of Los Angeles for the best association exhibit east and west of the Rocky Mountains.

Much credit is due the officers who put this successful convention over, the Chicago Photographers who did their Herculean part; Convention Manager Hurter, and General Secretary Campbell. Many helped and to those many let us register our sincere appreciation and thanks.

## THE PROGRAM AT THE NATIONAL

From the opening to the last minute there were two programs going: In the South Hall the Portrait Section, in the North Hall the Commercial. This arrangement had its good points and its weaknesses. The possibility of offering concrete demonstrations with adequate preparation recommended the course but many felt they had lost much in their inability to see and hear all that was going on. The latter complaint is, in a way, a compliment to the management since it would seem to show there was so much that was good that those who attended could not get all.

Taking up the Portrait division first we find that at 3 p.m. on the opening day the program was started with studio stunts, ideas, workshop novelties, etc. This was a competitive proposition with a \$50 award. Results to be learned later.

As usual, all sections attended the Officers Reception and Entertainment in the evening. It was a gala affair.

Tuesday, after the business meeting, Henry G. Heffner of Detroit, vividly described the photographer, his ways of doing business and his weaknesses from the viewpoint of an outsider. The title of Mr. Heffner's address was "Hitting on All Six," an intriguing caption.

Our good friend Louis Dworshak talked on How to Photograph Business Men to Create Good Sales and from what we know of Louis we can assert he showed the assemblage something.

The mention of Marcus Adams, F.R.P.S. is in itself a matter of great importance. When a man achieves the place of foremost photographer of children in all the world he is apt to diffuse an atmosphere that is stimulative of attention, receptivity, ambition. It must be impossible to get across to the reader any conception



## CAMERA CRAFT



### IN THE LECTURE HALL

This is how Photographers look when they are gathered to learn from  
Master Demonstrators. Marcus Adams on the Stage.

of the charm and graciousness of this master of the craft but we can and do say that his address, "The Adventures of a Child Before the Camera," would be literature in print and shall be presented to our readers if we can persuade Mr. Adams to put his thoughts on paper.

In the evening the Chicago Affiliated Associations gave special demonstrations which were well attended.

Wednesday, after the hour of Council Meeting, William D. Poynter, of Cincinnati, Ohio, treated on Portraiture in the Home. The speaker's experience and success make him an authority on his subject and his discourse so proved.

"Fifty Years on Fifth Avenue" might be the name of an O. Henry story and as William Hollinger treated the subject it was quite as interesting. Naturally much sentiment warmed the text, for Hollinger is one of the Deans of New York Photographers.

After the Ladies' Luncheon Clifford Ruffner, editor of Studio Light, expounded "Advertising Without an Appropriation." We know what Ruffner can do and the hope of every man to achieve exploitation without cost must have made

this subject and this speaker peculiarly interesting. The editor of Studio Light is in a position to know more of many things than most men and we hope to learn his formula at first hand, soon.

Wednesday brought before the large gathering that fine fellow William H. Towles, Director of Winona Summer School. He makes photographers. He takes the callow novice and turns out an artist, not mechanically and with rote and rule, but by careful training and patient example. Towles specializes in lighting, and his subject "Balance of Light and Shade," was well chosen.

In the evening the moonlight trip on the S.S. Florida over the illuminated waters of the lake must have been inspiring.

Thursday morning brought Walter Scott Shinn before the audience with two subjects either of which in themselves might make matter for a book and as treated by the speaker certainly should be published verbatim. They were "How to Build a Business to Compete With Speculative Solicitation," and "How to Control Children and Make Your Work a Pleasure."



## Master Photo Finishers of America

Harry S. Kidwell, President ..... 217 N. Wells St., Chicago, Ill.  
 Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
 F. W. Barta, Treasurer ..... 318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

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 Canada: W. A. Taylor ..... 274 Carlton St., Winnipeg, Man., Canada

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 South-central States: J. W. Taylor ..... P. O. Box 22, Little Rock, Ark.  
 North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### A Whisper From the Far West.

The Master Photo Finishers have reason to be proud of their members and of their strength as shown at the recent convention of the Pacific International Photographers Association in Seattle. The following extract from a letter sent out by Fred Mayer sounded the keynote of what was to be expected and it is possible in the light of after events to state that he put things mildly.

"There has never been anything on this Coast like the Convention that is going to be pulled off in Seattle next week. From the standpoint of value to you, it is second only to the Master Photo Finishers National Conventions, of which two or three have been held in the East.

"The Pacific International Photographers Association has no resemblance to the ordinary Photographic association in structure or purpose. It is the clearing house and common meeting ground for the members of all Pacific Coast photographic associations.

"The three branches of photographic workers have this year combined to put on a Convention which is bound to attract an attendance rivalling the attendance at the National Convention at Chicago.

"In the Finishers' wing of the building there will be a display of business systems, forms, advertising matter, plant layouts, etc. gathered from the best finishing plants all over the United States. There we shall have Mr. Kidwell of Chicago, President of the Master Photo Finishers of America, and there also you can meet and chew fat, to mutual benefit, with all the prominent Finishers of the North-

west. This little program may not look very imposing, but we'll guarantee that these speakers will have vital ideas which will make you think, and do things, as a result.

"As for entertainment and good times and banquets, they will come thick and fast, and all the time you will have opportunity to talk shop, learn, and be inspired, and meet the one set of people which it is most necessary for you to become acquainted with—the other finishers in your territory."

There were more committee meetings to the day than might be thought possible and real business was transacted. The fever heat of enthusiasm led visiting finishers to fear the P. I. P. A. might weaken or sever the ties of the west to the National organization but it was soon apparent that, to the contrary, the Coast activities made recruits of those not already affiliated with the larger movement, and bound those already in with stronger ties.

Your president, Harry Kidwell, gave many addresses, both to the general and tri-division meetings and at banquets and Photo Finishers' gatherings which showed at one and the same time that he realized the P. I. P. A. was an aiding factor and on the other hand that he could depend on his own ability to create a solidarity within his organization which should make the M. P. F. of A. an ever growing power.

Sigismund Blumann, editor of Camera Craft, lost no opportunity of making the point clear that the strength of the Finisher's movement and the hope of its functioning lie in a national organiza-

## CAMERA CRAFT

tion to which any local or district or state groups might contribute with accretion of power to themselves. That any attempt to make a local, district or state movement independent and contrary to the National must weaken and even kill both that body and the National.

One of the most edifying things of the western gathering was the unified purpose and friendship shown by President Kidwell, Fred Mayer, Sigismund Blumann, for one another, to one another, and to the organization.

#### Guy Bingham Makes a Promise.

Guy has gotten out a comparatively short letter in which he promises that material for your page here shall be more freely forthcoming in future. He naively remarks that his Steno arrives every Monday morning with a stiff neck, from which we gather that Guy has her standing on her ear most of the week. However, all is well that ends well and the coming year may see the Bulletin arriving monthly and this page with original comments supplementing and qualifying what your house organ has to say.

Publishing is a publisher's business and we can sympathize with that against which Guy has been battling. We have often thought that our esteemed fellow editor, Abel, might do as much for the Master Finishers as he has done for the Commercial Photographers. 'Tis a consummation devoutly to be hoped for. This would leave the Executive Manager time and mental poise in which to fill the real intents and duties of his office. One man could not have done any better than has been done to achieve the work of several.

#### The Boston Convention.

This issue of Camera Craft shall be in your hands a fortnight before your National Convention opens and our prognostications must be based on personal experience at the last, the Detroit Convention. On that basis, and allowing for natural growth, increased experience, and so forth, you are going to make the fourth gathering an historical event.

The program will reach you in due time—probably is in your hands by this

time. We know it is a good one. But aside from the formal attractions as announced, the all important thing will be the business transacted, the important problems solved, the difficulties overcome, the differences adjusted, and the good-will established.

Let every member who attends be prepared to create himself, truly, a brother to his fellow craftsman: Let every photo finisher resolve to attend that he may make a brother of his fellow craftsman: Let every brother remember that he is so and with a higher obligation than man made fraternities can impose, realize that the organization can deliver only as much good as is put into it. The sum total of universal good is a stupendous fund from which each may derive benefits beyond all computation.

Do not merely belong to the association. Be an association man. Put your heart into its activities. Make yourself a part of its motivation. What the Association shall do, what it shall be, depends on you, and you, and you. Every reader of these lines is self constituted, without need of any other ratification, a committee of one to make the Master Photo Finishers' Association of America a still better, a still stronger, organization.

Though the Editor of Camera Craft cannot be with you in person this year, it will be told you by your president that he is in spirit and in every faculty and enterprise within him, with you every day of the year. Whether your name is on the subscription list or not, if you are a Master Photo Finisher, this magazine is by that much your organ, without cost or hope of return. We thrive in the degree in which we help to create prosperity and in like manner shall you prosper for the better conditions and better business you help to bring about.

**HURRY! HURRY!**

It isn't too late

**Pack up and start for  
Boston NOW**





## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California



E. J. McCULLAGH  
Your New President

### THE SEATTLE CONVENTION.

And so it comes to us now to relegate the Second Annual Convention of the P. I. P. A. to the past. To take it from the season of anticipation and put it into the time of happy remembrances. Adjectives are plenty and cheap but when we say "It was a good convention" we put all sincerity back of the sentence and have said much in little. Many things happened that were unforeseen and which might in some instances have proven unfortunate had not the right man been found to carry on to success against odds.

J. A. Zinn, Jr., was Convention Manager, and his projects were ambitious and attractive, but in the midst of the preparations he was detained in the east and Harry Vinson was appointed in his place. It called for heroic action, for fortitude and energy, and in a short time the new manager had the ends of things well in hand and everything moving to the final success. A success that cannot be denied and which deserves acclamation.

At this time we shall deal with the program in detail and some generalities which stand out in our mind. Business was transacted which will prove to those who did not attend that the Association has really accomplished much of such importance as will revolutionize the conditions and better them for the entire craft. These matters shall be dealt with in future issues when we shall have had time to collect our wits, to have compiled data, and to make deductions worth your time.

Outstanding figures loom in the immediate recollection. The service always ready and the results invariably obtained by Harry Vinson, the speech of Ford E. Samuel at the Banquet, the talks by Miss Whittaker and her charm and brilliancy, the substantial, constructive demonstration of Charles Aylett, the pleasant delivery

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of J. Calvin Cooley, the vigorous addresses of J. J. Johnson, and in fact every person on the program in some way.

The hall was opened promptly and every booth was complete on time. Prompt to the minute, President V. V. Vinson started the convention, Mayor Bertha K. Landis of Seattle made her address of welcome, and proved the quality that brought her distinction, the distinguished visitors were introduced, reports of officers and minutes read, and the morning of the first day was over.

After luncheon Charles Aylett demonstrated the photographing of women in High Key. He was assisted by Mrs. Aylett, and needless to say carried his message over, interestingly and in the true Aylett manner. Charlie has a charming delivery, and tells some new stories every time he tells any.

Tom Jones Parry, Past President of the Seattle Advertising Clubs Association, talked on the "Value of Advertising as Pertains to the Picture Business," and was followed by Raymond Boyd, Portland Manager for James Houlihan, who was programmed but could not appear. Mr. Boyd dealt with the "How of Advertising." These two talks constituted a real education course in advertising and goodness knows most photographers need that.

Miss Virginia Whittaker followed with "General Business Problems, Production, Costs, Contra Accounts, and Service." Virginia knows her subjects, and has a command of English which enables her to impart it, but above all there is a good fellowship and comraderie in her delivery which warms, entertains, while she makes her points. The didactic is hidden in the charm of her manner.

Harry S. Kidwell is one more of the Bald-Headed aggregation who illuminate the Association horizon. He is President of the Master Photo Finishers of America, and a right good president, too. In a quiet tone and an unassuming manner he cast bombshell after bombshell into the rank of objectors to the larger purpose and solidarity of his organization.

In the evening came the banquet. This was an informal affair. The speaker of the evening was Ford E. Samuel and his "Leaves From the Album of Life," once more established him as a keen observer of men and things and an optimist who carries a Rotarian's heart behind the button.

Here endeth the annals of the first day.

Just as promptly our president opened the meeting of the second day and we were off. Business Communications, Reports of Committees, and some interpolated new business.

J. J. Johnson is a business man. You can tell it from his looks and his manners. Strong and masterful, that's him. He is a manufacturer now, but erstwhile was a Commercial Photographer, and his talk on the Mechanics of Commercial Photography must have meant much to those to whom it was addressed for Johnson speaks in terms of confidence born of knowledge.

After yesterday's consideration of When, Why and How to Advertise, Van Anderson's brief address "What Have You Got to Advertise?" was peculiarly timely and apt. The question was not only propounded but answered.

In the afternoon J. C. Cooley demonstrated the portraiture of children. The man who built the house that Jack built knows children and how to catch them at their best.

Miss Whittaker duplicated her success with Reception Room Work and Salesmanship. We should like to see the customer who could get away from this lady. We should especially like to see the sort of person who would want to get away.

In the evening the delegates and their families and friends attended a show. The President Theater presented the Duffy Players in Just Married, a funny play that a generation ago might have been considered spicy. Our generation finds it quite tame. Sic transit.

And another day had passed.

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The third day. The last day. Thé big day. Charlie Aylett showed how to photograph the ladies in a Low Key. High Key, Middle Key, or Low Key, he takes the ladies just right. The program says that if "you miss Charlie you might as well have stayed home." Correct. When next you meet him have him tell you the story of the man who said that if on coming home he found his wife hadn't dinner ready he would give her hell, and if she had it ready he wouldn't eat a damned thing. He has a way of telling it that is exquisite. One loves to hear him cuss. It is real cute.

The final business session and choice of next convention city consumed the remainder of the morning.

Mr. Cooley again demonstrated his way of photographing children and was followed by Will E. Hudson, Camera Man for the Pathe News, who told of the relation of the Movie to the Commercial Man. There always is a fascination to anything pertaining to the Movies and Hudson lost none of the glamor in establishing a connection with practical and prosaic everyday work.

J. J. Johnson was at his best in dealing with Ultimate Results of More and Better Business. His terseness is never at the expense of clarity and completeness.

The final business of the session was transacted and at five o'clock the eventful second annual convention was done. But not before the present writer had been commissioned to present fitting gifts to those who had labored through the year for the general good. President Vinson received a platinum watch, and every officer was in some way fittingly remembered by a grateful membership. Ida M. Reed received a beautiful bouquet of roses, with a card inscribed "To the Sweetheart of the P. I. P. A. from every member."

The program advised that all should retire early and be rested for the Rainier trip but how could we do that when there were Commercial Banquets, Photo-finishers' Banquets, Camera Club Banquets, and affairs to tempt and keep one up and going every evening? It was the heyday of pleasure, and rest must be gotten when once more at home.

So we come to the trip to Paradise Inn and the good old mountain. Machines for everybody and a spare can of gasoline for every driver. The glories of mountains, woods, and autumn skies may not be told here. It was a wonderful ride. Nature furnished her best lavishly. Formality was left behind and a family feeling prevailed. The jollity of the evening will long be recalled. Dancing, skylarking, music by singers, near-singers, and no singers at all who joined in choruses of which they knew neither words nor tunes.

Bed at last. Through the night the white bulk of Rainier loomed over the buildings and every glance out of the windows showed it waiting, waiting, in the silence and with the patience of eternity for the sunrise. At five the first pink splotch of light illuminated the crest, another moment and white light burst over everything. Rainier offers no lurid color schemes. It is a virgin white, scarred with the black-gray glacier, and it scorns to resort to garnishes to beguile when it can dominate with bulk, and dignity, and whiteness.

Breakfast—a good meal though so far from the center of supplies—and then the homeward way. Partings that might have been sad if the hope of future meetings were not in mind. Homeward and heads full of pleasant thoughts, hearts full of friendly remembrances, and souls bigger for fraternizations.

TO THE OLD FRIENDS RE-MET AND THE NEW  
FRIENDS MADE, OUR HAIL ACROSS THE  
INTERVENING MILES. AUF WIEDERSEHN





Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

### The San Francisco Photo Finishers.

The last meeting was a very spirited affair. Many things were threshed out and as the atmosphere is cleared after a thunder storm so the organization ended the evening with a better understanding and a greater solidarity.

New officers were elected and new business transacted which shall be reported in our next issue. The main particulars will be good reading as they represent matters that come up in every locality and need prompt handling.

*Cutting prices is a bid for a loss. Let your competitor shoulder all the losses.*

### Tony Babb

An undignified heading for the moving spirit of the Eastman Kodak Stores, Inc., but then, he is an undignified sort of a fellow. Too jolly, too human, a twinkle in his eyes, too altogether one of the crowd. No one wants to take a lot of respect off the ice to open up for Tony. Good will and lots of it warm from the heart is what he bids for. The worst that can be said of him is that he spends too much time in Los Angeles.

*Overhead is a matter of understanding.*

### Ford Samuel.

The address given by Ford E. Samuel at the Seattle Convention Banquet was in every way the big thing of the affair. The hundreds who listened have gone home with a broader outlook on life and a kindlier consideration of the efforts of their fellows, whether those efforts lead to success or failure.

To the serious side of our friend's character we must exploit the other—he doesn't shave down on his face. He shaves hair. At least, so he says.

### Photographers of New England.

Owing to the late date of the P. I. P. A. convention in Seattle, the manufacturers were unable to ship their exhibits to the New England Association for their convention at Swampscott, Massachusetts. But, withal the four days of September 27, 28, 29, 30, were profitably spent in strictly constructive pursuits without exhibits or merchandizing of any sort.

Cliff Rufner, editor of Studio Light, Louis F. Bachrach, William R. Towles, J. W. Beattie of Hollywood, California, Frank W. Chambers, editor of the Bulletin of Photography, Walter Scott Shinn, Emma Gerhard, John Garo, John P. Haley—here is a Blue Book list of attractions that bespeak the success of the gathering. It was indeed a convention of demonstrations of instructions by and from Masters.

*A good Photo Finisher is the best camera and supply salesman in the business.*

### Hello, Editor Magnus

Blessed be the amenities that endear fellow editors to one another. The power to hold one up to popular attention brings pleasure at all times, to the holder-up thereof and to the holdee. Brother Magnus, editor of that sparkling monthly "The Focus" tells of meeting us with a bottle of hair tonic under one arm and a couple of hair-brushes under the other. Were that true it should bespeak our optimism but the fact is that we were carrying neither hair-restorer nor brushes. Having just completed a strenuous two weeks in Los Angeles and Seattle we were provided with a developer to bring out an idea and an intensifier to make it apparent.

*There is plenty of room at the top. That is because the top is so sparsely populated.*

## Willamette Association.

The Willamette Valley Photographers' Association met at Tillamook Saturday evening, October 2, as the guests of the Lantz-Ferris Studio. A banquet was held at seven o'clock, after which the members retired to the studio where some important business legislation was enacted. The next meeting will be held in Corvallis at the Ball Studio, November 6th.

Those attending the Tillamook meeting were Mr. and Mrs. W. M. Ball and two sons, Corvallis; Mr. and Mrs. Shackelford, Silverton; Mr. and Mrs. E. R. Lantz, Mr. and Mrs. R. W. Ferris, Tillamook; the Misses Mary and Minnie Trullinger, McMinnville; Miss Kathryn Gunnell, Miss Veda Smith, Mrs. F. L. Bunn, and Mr. C. M. Coffey, Salem.

*Gee! but some of these heavy joshers get mad when they're joshed.*

## Lindsay, You're All Right

It was our mistaken humor to state in a previous issue that G. A. Lindsay had fallen down on us at a time when his mellow voice and waring presence was needed to put over a program. It transpires that our good friend was ill at the time, lying abed with the Flu. We might have known nothing less could keep him from doing his bit. As a matter of penance we are now suffering an attack of the same malady and by the Running Nose and Raucous Voice, the Chest that aches and watery eyes, we show our contrition.

Just a question, dear friend. Who are the ladies that send their love to you across the continent from far Chicago where there is no closed season for human game. We think of you as a hopeless celibate, a genial hermit, a confirmed bachelor and here you go swapping affectionate regards with ladies all over the continent. Verily the words of the prophet Uneeda are proven truth when he saith "Oogalala smooqshamal begotif, which means "You never can tell."

*When the waiter tries to tell you you want oysters and you have asked for hash, don't let him get away with it. Remember your rights. Also remember about rights when your customer tells you what he wants.*

## William M. Ball.

For all he has done to better the conditions of our Association, for the many fine activities he has started, the membership must thank him, but for the kindness he showed me and for the friendship he generously accords me I want to express my heartfelt gratitude here and now. When the gathering stood on its feet and sang "Blumann aint what he used to be" I was too proud and too deeply moved to dare say much lest my conceit be exposed. I heard his voice start the chorus and I felt the warmth of his regard. Whatever my merits, they are not beneath consideration when I can achieve the regard of such a fine fellow.

## And Now I'm a Dean.

By a rising vote the membership of the P. I. P. A. made me Dean of their organization and for the second time accorded me a life-membership. This is in several ways a triple honor. Brother Butterworth is the real, the more deserving, and the first and foremost Dean of the P. I. P. A. and I fervently hope my place is as firmly entrenched in the hearts of my fellows as his. The second life membership gives me a second lifetime to enjoy. I accept that with thanks and pray for a double life of usefulness.

And now, fellow Dean Butterworth, that we are Deans what do we do? Must we assume a portentous dignity. Must we forego the skittish moments when we feel young and choose to act outrageously? Or have we by right of our high title the privilege of being worse than ever?

## IN MEMORIAM

### WILLIAM V. KRONISH

William V. Kronish, for three and one-half years staff photographer of the Publicity Department of the New York Central Lines, New York City, died early on the morning of September 29 at his home in New Haven, Conn. He had been ill for three weeks with pleural pneumonia. His recovery had been progressing rapidly when he had a sudden relapse. He leaves a wife and a son.

He was born September 10, 1882, at New Haven, Conn., where he lived practically all his life.

## CAMERA CRAFT

### Los Angeles Little Convention

The following letter will explain what happened in Los Angeles and why. It remains to report that the project was well conceived and successfully consummated. The program is also appended, and for such attractions as were repeated from the Seattle convention the reader may refer to the report of the P.I.P.A. affair.

#### To Mr. Photographer and His Associates:

Owing to the great distance between here and Seattle, it was impossible for many of the photographers of Southern California to make the trip to the Convention.

Knowing of your interest in the profession, we have made arrangements with many of the manufacturers to bring their entire Convention exhibit to this city for the afternoon and evening of Wednesday, Thursday and Friday of next week, namely, October 13th, 14th and 15th, at 739 South Hope street.

A most interesting program has been arranged, copy of which will be forwarded to you in a day or two.

Be sure to come and bring all the "help." We guarantee a good time, as well as an interesting and instructive program.

Trusting that we may have the pleasure of seeing you on all of the above-mentioned dates, we are,—Sincerely,

B. B. NICHOLS, Inc.

#### Program of the Convention

To Be Given Under the Auspices of  
B. B. NICHOLS, Inc.

at

739 South Hope Street  
Afternoons and Evenings of October 13th,  
14th and 15th  
1:30-5:30—7:30-9:30

#### WEDNESDAY

Afternoon

2:00 p.m. Demonstration—  
How I Photograph Children in the  
"House That Jack Built."  
This was the most interesting demonstration at the Seattle Convention.

By Cal Cooley

3:00 p.m. Talk—  
Autochromes and Their Making.

By Dave Sheehan

4:00 p.m. The Seattle Convention  
Brought to You in Motion Pictures.  
Evening

8:00 p.m. Studio Photography: Lighting,  
Posing, Negative Making.

By M. P. Kirkpatrick.

9:00 p.m. Seattle Convention in Motion  
Pictures.

#### THURSDAY

Afternoon

2:00 p.m. Lecture and Demonstration—  
Print Toning (Sulphide, Hypo, Alum,  
Gold, Copper, Cobalt, Mercury)

By R. L. Sibeneck

3:30 p.m. Seattle Convention in Motion  
Pictures.

Evening

8:00 p.m. Developers and Development--  
What They Mean to the Portrait  
Photographers

By B. L. Cunningham

9:00 p.m. Seattle Convention in Motion  
Pictures.

#### FRIDAY

Afternoon

2:30 p.m. Studio Salesmanship—

This is of the utmost importance to  
all photographers.

3:30 p.m. Seattle Convention in Motion  
Pictures

Evening

7:30 p.m. Demonstration—

This is a new process that will ultimately mean much to the photographic profession.

By Harry Painter

8:30 p.m. Seattle Convention in Motion  
Pictures.

#### Northern California Meeting.

On Monday evening, October 11th, the usual monthly meeting and dinner at the Bellevue Hotel brought together the old guard and too few others to do justice to the interest the program held.

Olga Dahl reported the National convention as she saw it, and threw some exceedingly important sidelights on what transpired there. Her talk was not only interesting, but constructive.

The Seattle Convention—our own—was dealt with from the manufacturers' side by Harry Loevick of the Eastman Kodak Company, from the social by Mrs. Ford E. Samuel, and these, in context, gave a rounded basis for opinion and deduction.

Ida M. Reed told of the Rainier trip, giving some amusing anecdotes of what happened and who was there. Ford E. Samuel treated on the new rating system from the viewpoint of the Commercial Photographer, and E. J. McCullagh, the new president of the P. I. P. A., gave the portrait photographers' version. In this, too, a well-rounded conception was given by the speakers.

President McCullagh then offered his resignation of the local body, inasmuch as he felt it inconsistent to hold two such offices and his inability to fill them both as he considered essential. Vice-President H. Lancaster thereupon was elected president, Ford E. Samuel, first vice-president,



Mabel Spencer, second vice-president, and Wanda Stolte director in place of Miss Spencer, raised to the second vice-presidency.

The motion pictures taken by L. C. Buttrick, manager of the San Francisco Eastman Kodak Stores, were projected, and excited considerable amusement. As these showed the delegates on the ships coming and going, and their peregrinations in the Rainier National Park, and as the cavortings of certain very staid members was exposed in the life, hilarity prevailed.

It was gratifying to welcome our out-of-town visitors, Mr. and Mrs. H. Sack-rider, of Marysville, California.

As always, the dinner was good, the company, though rather small, was choice, and the best of fellowship prevailed. The meetings are becoming more and more intimate, and this is as it should be.

*Working hard gets you nothing. You cannot sell the honest sweat you read about. A thing is worth what it is worth, whether it was made with ease by an artist or toiled over in pain and travail. It's the finished product.*

#### Kathleen Dougan Exhibit.

An exquisite laid paper invitation with an exquisite child's picture on the first leaf came to us recently. It read: "You are cordially invited to view an exhibition of Pictorial Photography, Portraits of Children, Miniatures by Kathleen Dougan at the Hotel Claremont, The Ballroom, Berkeley, California, Friday, October Eighth."

We didn't go because we couldn't, but we knew what we should see if we did go. We have known Katie these several years and watched her progress, listened to her quiet, unassuming expression of hopes, ambitions, and ideals. We have seen much of her work and we know. So, knowing, we regretted our inability to attend the show and can nevertheless state from general hearsay that the affair was all the little lady hoped it to be, and fully up to what all her friends expected it to be.

*If you cannot bring yourself to turning the other cheek, at least do not throw the first stone.*

## DRAW YOUR MORAL AS YOU WILL

By Sigismund Blumann.

*Life has an ever-changing phase:  
I hundred men, a hundred ways.  
The thing that seems to you all right  
Is wrong in others equal light.*

*You love this one, another hate  
For reasons you can hardly state:  
The very things you choose to do  
Are terrible when done to you.*

*Coupons are criminal, you say,  
But sittings free are just the way  
To build up business and succeed.  
Each man according to his need.*

*'Tis thus you make your rules to fit  
Your own ideas. The hours flit  
Till in the end you've all grown old  
With animosities turned cold.*

*Could we but human mercy teach  
And practice ethics as we preach,  
Taking no more than we can give,  
We'd find we live as we let live.*

*Could we but learn the gentle art  
Of doing just our little part  
To help instead of pulling down,  
To wear a smile and not a frown.*

*To forego calling errors crimes,  
And even to forgive, sometimes,  
Our own account in Peter's book  
Should have a far more balanced look.*

*And as the years go swiftly by  
We'd note our enmities all die.  
When we are put beneath the sod  
We're righted by the one, good God.*

*A square deal has a kick and a crooked deal  
gets a kick. Which kick do you prefer?*

#### L. C. Buttrick Goes Forth

The popular manager of the San Francisco Eastman Kodak Store has gone to his home in New York for a needed rest. After the Aasta Manana of Mexico this hectic, concentrated American strenuousness and the rush of western life comes as a severe trial. Seriously, here's to a speedy return, Duke.

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# CLUB NOTES



## FORTHCOMING EXHIBITIONS FOR 1926

December, 1926 to January, 1927—Northern International Photographic Exhibition in conjunction with the Bradford Society. Address A. Adderley, Bradford, England.

December 3rd to December, 1927—Scottish International Salon. Address the Secretary, Peoples Palace Museum, Glasgow Green, Glasgow, Scotland. Closing date November 17.

### The Royal Photographic Society.

The 71st Annual Exhibition is past as this goes to press and another milestone in the historic via of this international organization has been passed. The Salon has been exploited liberally in the British journals and many of the pictures that were shown have been reproduced in Camera Craft in former issues under the respective heading of little biographies of the makers. The lectures, sadly enough, have not been mentioned. It is to be hoped that in this country we may make our Salons serve the further educational purpose with similar lectures so that the public and the pictorialist may learn and improve through knowledge imparted by word of mouth as well as illustration.

We reprint the list of addresses feeling that the very subjects will beget thought and lead to desired results.

Monday, September 13th.—“Samuel Pepys and His Times.” By A. H. Blake, M.A., F.R.G.S., F.R.Hist. S. The lecture will be preceded by the presentation of Certificates to the newly elected Fellows and Associates.

Wednesday, September 15th.—“Insectivorous Plants and How They Live.” By G. H. Rodman, M.D., Hon. F.R.P.S., F.R.H.S.

Friday, September 17th.—Red Book Night. (Affiliation of Photographic Societies with The Royal Photographic Society.) The slides selected from the Affiliation Lantern Slide Competition will be shown on the screen and a criticism on them read. Chairman, W. L. F. Was-tell, Hon. F.R.P.S.

Monday, September 20th.—“Andalusia and New Castile.” By E. W. Mellor, J.P., F.R.G.S., F.R.P.S.

Wednesday, September 22nd.—“Dramas from the Wild.” By Oliver G. Pike, F.R.P.S., M.B.O.U., F.Z.S.

Friday, September 24th.—“Kadesh Barnea.” By Oliver Brockbank, M.A.

Monday, September 27th.—Exhibition Lantern Slide Night. The slides selected for the Exhibition will be shown on the screen.

Wednesday, September 29th.—Some Color Results by Members of the Richmond Camera Club. Introduced by F. R. Newens, A.R.P.S.

Friday, October 1st.—“Decorations of Early Italian Churches.” By Ernest Marriage, F.R.P.S.

Monday, October 4th.—“Sun Pictures in Southern Italy: Naples, Vesuvius, Pompeii, Amalfi, Paestum and Ravello.” By James Shaw, F.R.P.S.

Wednesday, October 6th.—“Hairdressing through the Ages: The Evolution of the Shingle.” by Harold Baker, F.R.P.S.

Friday, October 8th.—“Some Zoo Characters.” By J. E. Saunders, F.Z.S.

### California Camera Club.

Motion pictures have taken hold of the camerists with a startling speed and tenacity and oddly enough pictorial work has not waned. On the contrary there seems to be a catalytic effect that makes “still” photography enjoy a revival. This is as it should be for the picture sense can be developed and the eye trained only through the contemplative observing methods possible alone with the ground

glass. Even the view finder, whether of the lens sort of the visual frame, has led many a promising novice astray. Study your picture before you take it, then with the finished negative make your masterpiece on paper. Pictures are not taken but made. Such training is what will enable you to make motion pictures that will warrant the cost and justify the showing on the screen.

The California Camera Club has recognized the present wide-spread popularity of Moving Picture Photography by the creation of a new standing committee—the Motion Picture Committee. This committee has been hard at work since its recent appointment and is now ready to announce to the members and their friends that they are installing a complete motion picture laboratory.

Complete finishing equipment is provided for those using Standard Professional Film. Several types of racks and drums are provided for developing, fixing, and washing this film. A "Step-printer" has been installed for making positives. Drying racks, rewinds, in fact, all the necessary equipment to complete the entire finishing operation is at the disposal of the members. For title making, there is a special board with movable letters which is artificially illuminated so that titles can be made night or day. Suitable lights will be installed in the Studio, making it possible to take interior motion pictures.

A sub-committee, under the leadership of Mr. Ralph Smith, is doing considerable research work on the subject of grain of negative film and the making of large prints from motion picture negatives.

One of the chief functions of the Motion Picture Committee is to offer instruction and helpful advice to the movie amateur.

The committee also provides Motion Picture entertainments and Demonstrations from time to time, at which the friends of the Club as well as the members are always welcome.

The Chairman of the Motion Picture Committee is H. Syril Dusenbery, and his energy and enthusiasm has had much to do with the advance of this section.

## Kodak Park Camera Club News.

The Club has now entered on its Fall and Winter activities on September 15th with an enthusiastic meeting presided over by J. Harold Hudson, Club President, and addressed by Edward Burke of the Rochester Police Department on "Finger Prints as a Means of Identification." Many interesting photographic slides were shown. The meeting was preceded by a supper. A full schedule of meetings is arranged up to next spring.

The Print Interchange Committee has announced a very interesting series of exhibitions to be on view during the coming season. Arrangements have been made to exchange prints with the Seattle Camera Club, Fort Dearborn Club, Boston Y. M. C. A. Camera Club. Two Japanese workers, Dr. Koike and Mr. Onishi, of the Seattle Camera Club, have also promised to send specimens of their work. For the benefit of beginners the print committee have arranged to have informal criticism of the prints, so that they can learn the whys and wherefores of good print making.

The great event of the season will be the Kodak International Salon to be held in November in London, at which the whole of the Kodak Staff throughout the world will compete for honors.

It is expected that the event will bring forward some of the best talent of the photographic world and the promoters anticipate a large entry of prints.

## Cleveland Photographic Society

As we write a socially correct invitation lies before us bidding us to the Open House Meeting of the Cleveland Photographic Society, Inc., for the evening of September 29th. You will note the Inc. A new dignity to an already well organized body of earnest, ambitious men and women who have achieved a great deal and show promise of achieving more.

The program offers a variety of addresses and musical selections that makes us long to be, or rather to have been, present. A remarkable, though natural, thing is shown on this program—professionals and amateurs seem to have united in an effort to further the interests of artistic photography.



# NOTES & COMMENTS



## **Shipman Rotary Printer.**

One of the outstanding novelties at the recent National Seattle and the various district conventions was the Shipman Rotary Printer. This masterpiece of modern equipment is radical in operation and revolutionary in results. As a time saver alone it should pay for itself in a few months, but what it enables the printer to accomplish in better work and special effects cannot be estimated in dollars and cents. Those who have not seen the Rotary in operation are advised to get in touch with the Ro-To Company of 814 South Spring Street, Los Angeles toward getting literature, prices, and information generally.

## **Background Negatives.**

Some time ago we published an article on fifty or a hundred backgrounds in a 5 by 7 box and many responses came inquiring where the print-in negatives might be obtained. We are now able to inform our readers that George Murphy, Inc., 57 East Ninth Street, New York City, can supply them in an infinite variety of sizes and designs at what seems to us a nominal cost. Write to the firm mentioned for information about Eagle Print-in Backgrounds. With these conveniences you may save the cost and space of several score of painted backgrounds at an expense of about one tenth that of one bulky canvass.

## **Kantro-Gunnell Refining Company**

P. H. Kantro is the man you have been selling your discarded plates and films to for these many years. Your unvarying satisfaction in all dealings with him is the best introduction to be given here.

Robert W. Gunnell is less likely to be known to you by name for his importance in the photographic trade has been as a power behind the goods. He was head chemist of the research department of the Ansco Photoproducts, Inc.

These twain have formed a partnership under the above name to market a precipitant to be known as Kan-Rite, which they claim is one hundred per cent sure, and to that end have started building a modern refining plant in Portage, Wisconsin, which will be ready within sixty days of this writing.

The efficiency of both men is known to us, and we are sure the integrity is accepted by photographers throughout the country. Success would seem to be pre-assured.

## **Bell Howell Offers Double Speed.**

Bell & Howell Company, who gave the profession the Eyemo Camera out of their vast experience in making professional machines, now announce a new feature which will slow the motion down one half when film is projected at normal speed.

With this new mechanism the Eyemo operator can take pictures at the rate of 32 per second to gain the slow motion effect, or simply by shifting a lever, photograph at the normal speed of 16 exposures per second.

This company is continually making advances and innovations. We advise Cinema enthusiasts to watch the market and keep in touch.

## **A New Wollensak Booklet.**

We have before us a neat booklet issued by the well known Wollensak Optical Company of Rochester, New York, entitled "Photographic Lenses and Shutters." Prices, specifications, and valuable information have been boiled down to a form that tells all at a glance.

For more than a quarter century Wollensak Lenses have occupied a conspicuous position in the lens field. The precision and care that enter into the manufacture assures the buyer an objective of unsurpassable quality, whatever his need or choice.

## New York Institute of Photography.

Since moving the first of this year into their new and greatly enlarged school in the Waldorf building at 10 West 33rd St., near Fifth Ave., N. Y., the attendance at the New York Institute of Photography has steadily increased. The number of new students matriculated during June for the summer session is greater than any month in the sixteen years that the school has been in existence. The students registered from foreign lands is an indication of the world wide reputation enjoyed by that Institution.

Recent enrollments are from twenty-four different states and from Porto Rico, Japan, Republic of Panama, Hawaii, Australia, Newfoundland, Ceylon, China and India.

## Blum's Photo Art Shop.

It is characteristic of the size and importance of Chicago that within its boundaries should exist one of the most important, if not the largest, finishing plants which, moreover, specializes in high art work.

Edward Blum has brought the soul of an artist and the ideals of a man of honor into his enterprise and whether he undertakes to finish a hundred prints for a professional on a volume basis or one gum or water-color print for an advanced pictorialist, the work may be depended upon to prove the best that can be produced.

Every reader is advised to write to 1021 North Wells St. for literature on such branches of the Photographic Art Production as interests him.

# International Photographic Association

## New Members

5496—Robert H. Riley, 216A Georgia Street, Vallejo, Calif. Class 2.

5497—Lee Bullard, London, Kentucky.  $3\frac{1}{4} \times 4\frac{1}{4}$  up to  $5 \times 7$  portraits and landscapes; for same. Class 1.

5498—Waible E. Patton, 523 Main Street, Pendleton, Oregon.  $5 \times 7$  photos of Birds, wild and tame, Nests and Eggs, Indian photos, and Scenery; for photos of Birds and their Nests, Interesting people, Places, and Scenery. Class 1.

5499—W. A. Kleinfelner, Box 959, Taft, California.  $2\frac{1}{4} \times 3\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{4}$ ,  $4 \times 5$ , Motion Pictures, all kinds and size, 16 m/m Motion Picture and 35 m/m Motion Picture; for any kind. Class 1.

5500—C. Louis Horr, 317 Woodard, Hutchinson, Kansas. Post card nature studios and artificial light scenes; for anything of general interest. Class 1.

5501—Miss A. Spencer M. Brown, 33 Kent Road, Surrey Hills, Victoria, Aus-

tralia. P.C.  $5 \times 3$  and smaller Animal, Flower, Child, and Outdoor figure studies, General landscapes and river views; for Animal, Flower studies and anything of general interest. Class 1.

5502—Lloyd Curbow, P. O. Box 113, Fort Douglas, Utah. Class 2.

5503—J. V. Ankeney, 1007 Oakmont Avenue, Charleston, W. Va. Class 3.

## Renewals

2479—Lois E. Gundelach, Box 114, Banning, California. Class 2.

5410—Wm. Siebeneck, Kalida, Ohio.  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $2\frac{1}{2} \times 4\frac{1}{4}$ . Nearly every subject. Write what is wanted; for Hunting scenes, Sunsets, Figure studies, Mountain views, etc. Class 1.

5479—Joseph E. Chopp, Box 62, Perry, Oklahoma.  $3\frac{1}{4} \times 5\frac{1}{2}$  (not Post-cards), views of Oklahoma Oil Fields; for anything of interest; with members all over the World. Class 1.

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# CAMERA CRAFT

## A Photographic Monthly

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*A Photographic Monthly*

SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

VOL. XXXIII

DECEMBER, 1926

NO. 12

## Impressions and Notes of the San Francisco Exhibition

By Ward A. Dwight

The Fourth International Exhibition of Pictorial Photography which has been on view in the galleries of the California Palace of the Legion of Honor for the two weeks ending October 31st, achieved the distinction of being by far the most notable of the four Exhibitions held by the San Francisco Pictorial Photographic Society. The management of the galleries estimated that the exhibit was viewed by more than 30,400 people. The Committee in charge of the hanging is to be complimented on its work. The prints were all shown under glass, cut to fit the mountings, and were pleasingly arranged as to type and subject matter, well lighted, and altogether displayed to the best advantage.



THE OLD WATER MILL

HERBERT BAIRSTOW, F.R.P.S.

SAN FRANCISCO SALON, 1926

Of approximately twelve hundred prints submitted, 291 were hung. Of those hung, 124 were submitted by European workers and 167 by Americans. Processes represented were: Bromides and Chlorides 148, Bromoil 51, Transfers 39, Gum 20, Platinum 13, Carbon 4, Carbro 1, Kallitype 1, Resinogpimentia 1, Unclassified by contributor and unidentified pigment processes 13.

The number of prints accepted from American workers and the number accepted from Europeans are sufficiently equal to suggest a comparison of the work of the two groups. From the viewpoint of technique or craftsmanship, the best of the Bromides, Chlorides, and Bromoils of the American group were equal to the best of the Europeans. In the use of the Transfer process the European is undoubtedly superior. Notwithstanding the remarkably beautiful effects obtainable by this process, it does not seem to have been given the deserved amount of attention by American workers. Of the 39 Transfers hung, all but six were submitted by the European group. A process which is capable of soft and gently graduated values from a deep black to a scarcely discernible light grey, is worthy of the attention of the serious photographic artist. Aside from the matter of technique and craftsmanship, a comparison of the work of the two groups forces me to the inescapable conclusion that, regardless of the photographic medium of expression used, the European workers as a group, are more serious artists and producers of better pictures than the Americans. To make my meaning and comparison clear, it is necessary that I define those elements which I believe must be included in a photographic picture to make it a work of art. The photographer who makes fine pictures must, in a sense, be a better artist than the painter. The painter has color. With this he enriches his drawing and so truly reproduces his subject that it requires neither imagination nor effort on the part of the observer to visualize Life as the painter saw it or translated it. The photographic artist working in monochrome must offset his enormous disadvantage by a more faithful adherence to the laws of composition by a selection of subject matter of greater inherent interest and he must so govern his values of light and shade that the imagination of the observer will readily supply the color necessary to convincing verisimilitude. A subject in monochrome, regardless of light, must have a greater inherent interest than if it be given life by the use of color. Moreover, there are many subjects which are not translatable in terms of photography. In this connection I will mention a very fine print by Herbert Bairstow, "The Spraybrook Waterfall." However well done such a picture may be, it is seldom satisfying pictorially. The interest in the subject has been exhausted by constant repetition in every sort of form from the covers of railway guides to the tops of candy boxes. Moreover, the beauty of a waterfall is composite and too complicated to be captured in monochrome reproduction. Its beauty lies in the iridescence of its color when the sun glints on it; in the sense of might and majesty conveyed by the roar of it in the ears and in the cool sweetness of its presence.

CAMERA CRAFT



EVE GREY

DOROTHY WILDING

SAN FRANCISCO SALON, 1926



I know that there is quite an impressive group who believe and practice the theory that works of art may be made from anything, the nearest thing at hand—sawdust burners, gas tanks, kitchen sinks, old shoes and empty barrels. All that is necessary is that these articles of past and present domestic and commercial value be arranged in some sort of design and the picture labeled "Study in Curves," "Parallels," "Circles" or "Whatnots." They are parts of pictures and should be hung alongside the very excellent drawings of ears, eyelids, forearms and other incidental or dismembered parts of the human body adorning the walls of studios and art schools. I do not deny that combinations of lines and curves, and light and shade, have an interest and an inherent beauty, but I do deny that, by themselves, they are sufficient material for a picture. Those photographic pictures which have seemed to me to have permanent value and which are truly pictures, have included light and shade, line and form, composition and subject interest and these have been so combined as to create an illusion of color, an atmosphere eloquent of, and in consonance with, the subject depicted. Such a picture has a spiritual quality, a relationship with Life, and will awaken in the observer an emotional response which will be lasting. The emotional response must come with each re-viewing. At first glance the eye may be intrigued by the bizarre or the unusual, but unless there be behind it a thought, an idea, a motive and that almost indefinable thing which goes to create a relationship with Life, the interest soon fails. Laws, customs, ideals of beauty and critical standards change with the passing years but the inside of a human being today and his emotional responses are much the same as they were a few centuries or a few minutes ago. In painting, sculpture, the work of gold or silversmith, it is the same.

It is in this combining of these essential elements that I think the European work as a whole excels our own. Judging wholly from the work itself, it is my impression that the European takes his work more seriously, puts more thought and effort in the getting of his pictures. I feel sure that the fine pictures of such workers as Keighly, Sellman, Krupka, Kopitz, to mention only a few whose work I have admired, did not come easily. They saw beauty, had an idea, a conception, and then they worked and waited for their effects. Their pictures are really pictures. I suspect that the American worker who specializes in studies of Curves, Parallels, Doorways and Whatnots does so, not because he is deluded into a false estimate of their beauty or value, but because of the incidental convenience of these subjects. The production of good pictures requires thought, effort and patience plus an idea and an imagination to translate by means of light and shade. The success of Pictorial Photography has not been due to the mastery of processes, but to the broadened and imaginative vision of the better workers.

The following comment on the work exhibited is necessarily colored by the views I hold as to what Pictorial Photography is or should be, and omits reference to western work, because such is to be separately reviewed by Mr. Blumann. Wm. A. Alcock's "En Route to the Fish Can-

CAMERA CRAFT



ANGLES

JANE REECE

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nery" is not up to the standard of this fine worker. While technically good, it fails somewhat pictorially.

"Placid Waters" by John Allen has everything: character, composition, technique, and all of these combined to produce a vivid impression. Sunday morning in the harbor, soft breezes, little waves lapping gently against the side of the boat, an atmosphere of peace and quiet unbroken except for distant sounds from the harbor, and an occasional sound from some other boat at anchor; these come clearly but so softly that they but emphasize the intervening stillness. "Nocturne" by the same artist is an excellent carbonyl. A scene from beneath a wharf; the rays of the setting sun glint on nearby waves and cast deep but luminous shadows.

Of the three prints by Chas. K. Archer, "Winter Night" is the most satisfying. The composition and treatment is good and the impression of a cold stillness is adequately conveyed. "Moon's Fingers," another winter scene, is weak by contrast, and "Architectural Contrasts" seems too complicated and lacking in motive.

Of the three transfers of Julius Aschauer, the "Beggar" is most worthy of commendation. A nice composition, beautifully handled, but is, unfortunately, too small to carry well from a gallery wall. The other two are lacking in interest and motive, being really record pictures handled to imitate etchings.

Herbert Bairstow has a fine group of four, of which I find "The Old Water Mill" the most satisfying. This is a transfer of full tonal scale from the almost black tree trunk in the immediate foreground to a light grey in the distance. The perspective is excellent, especially if the picture is viewed from a distance of several feet. The tree is really in the foreground and the mill stands mistily in the background on the other side of the stream. Charming in composition and beautifully executed. "The Dieppe-Paris Express" succeeds by reason of excellent technique, vigorous treatment and a well conveyed atmosphere of action, and "The Lacemakers," executed with the same satisfying skill, is notable for a fine effect of summer sunlight filtering through the leaves. "The Spraybrook Waterfall" has received comment elsewhere.

The four portraits by H. Berssembrugge, done in gum, are, by reason of an originality and vigor of treatment, one of the most notable groups. The two remaining portraits are both of women. I should say that both women had had a rotten time of it, and this is probably just what the artist intended to tell me. They have neither the delicate photographic halftone nor the free sweep of a charcoal drawing. Nevertheless, all four of this group are worthy of study. They are fine examples of a successful effort to portray that which, for want of a better term, I will call the "spirit" of the subject.

"Whispering," a bromoil landscape by C. Curry Bohm is crude and somewhat uncouth in execution and for this reason does not bear close inspection. At a little distance, however, the strength of the work becomes apparent, and the simple subject acquires an interest and an atmo-



sphere by reason of the mystical effect of the unusual background lighting.

Chas. Borup exhibits three excellent portraits, "An East Ender," "Dorishka," and "F. J. Mortimer." The latter is a splendid lifelike portrait greatly enhanced by an effect of being wholly unposed. "An East Ender" is eloquent of hopeless failure and indubitably a fine characterization. It is also an interesting contrast to "Dorishka," which is merely a pretty girl, prettily portrayed.

"Antique," by Alfred Brinkler in multiple gum, is finely executed. Rich and softly graduated scale of color in true consonance with the quiet dignity of the subject which, however, seems to me to lack sufficient pictorial interest to be worthy of the effort and skill shown. "A Noble Arcade" by the same artist is subject to the same criticism. A well-placed human figure would have made a great difference in this picture.

"Concarneau," by Dr. A. D. Chaffee, is a finely executed bromoil handled in the inimitable manner of this fine worker. Delicate gradations, strong and interesting foreground, true perspective, all welded together to make a picture technically satisfying and of beauty and interest.

The three original and unusual prints by Franz Drtikol were greatly admired and attracted much attention and comment. Aside from a perfection of pigment technique which is characteristic of this artist, the prints were notable for an imaginative conception and a true understanding of the harmony of line and form. The standing nude figure with the black drape is truly a symphony of curves and contrast.

John B. Eaton shows a group of four fine landscapes of which the "Valley of Shadows" and "Hill and Dale" are the most satisfying. He shows a fine sense of values and his blending of light and shade and interesting composition creates a truly convincing atmosphere and adequately suggests the broad sweep of open country, summer sun and parched brown hills. These Australian views are strikingly suggestive of California foothill country.

"Sun Rays" is the best of a fine group of four by J. Ortis Eschague. I do not know why this picture should bear this title. The interest is in the two figures; a child and a woman placed before a window. The sun streams through the window illuminating the child's face and throws the figure of the woman in deep shadow. It is a fine picture of a child standing before its mother's knee and is eloquent of child-like faith and mother love and protection. "Types," "Old Times," and "Confession," the remaining three of this group are notable for interesting subject matter and fine craftsmanship, but convey an impression of artificiality because of too evident posing.

Hugo Erfurth shows three exceptional portraits in bromide. This work is of wholly a different character to that of Berssembrugge but the artist has produced a similar effect of striking and vigorous portrayal by entirely different methods.

The three prints of Ferd. Flodin, while a little too stereotyped and "nice" in execution are nevertheless fine examples of gum and carbon work

The two prints shown by Laura Gilpin were a great disappointment and of far less value than to be expected from this artist. "Square Tower House" and "Round Tower" are greatly lacking in any pictorial interest and cannot be viewed otherwise than as exceptionally well executed photographs for record purposes.

"Ballet Girls" by Nicholas Haz is a truly charming group. I should say that the girls themselves contributed as much to the beauty of this picture as the fortunate artist. The handwork on the background is effective but a little too evident.

"Evening Slope" by Riso Itano is an excellent and unusual composition. Done in transfer, it holds a full scale of gradations and the atmosphere of summer evening is well portrayed. This picture is particularly notable for the well indicated downhill trend of the path and for a fine perspective.

Maximilian Karnitschnigg shows a group of four which are not as satisfying as his group in the 1924 exhibit. "Lines and Surfaces" and "Lighted Vase" are interesting and graceful and notable for the depth and luminous quality of the shadows and reflections. "Factory" is to be commended for excellence of technique but is otherwise lacking in pictorial value.

"The Gorge," by Alex. Keighley, is truly a fine picture. It has subject interest, forceful and pleasing composition, and a convincing atmosphere. Of irreproachable carbon technique, I would nevertheless like to see this same print in bromoil or transfer. If I have any criticism of this print it is to the point of a little too much and too clearly defined detail which would be pleasingly suppressed in the other processes. "Arab Cafe" is a striking genre conveying a wholly unposed effect and holding the strong contrasts of desert light.

Prof. Rudolph Koppitz "Youth" is an exquisite and an imaginative presentation of an idea. It is bright and vivid like Youth. The little figures dance along with the rhythm of Youth. Their dainty feet trip gaily on a dull, drab earth and their slim and graceful figures are outlined against a horizon of fleecy clouds. A charming thought delicately and vividly expressed. "Devotion" is serious, thoughtful and subdued. The peasants in their dark garments stand humbly with bowed heads before the figure of a nun. A clear and forceful expression of a state of mind. "Figure Study" is an unusual composition of two nude figures, but is of less interest because of the artificial pose which borders on the grotesque. I do not comment on the technique of the pigment process used. It is irreproachable.

"A Winter's Day" and "A Winter Morning," by Jaroslav Krupka are fine examples of flawless technique used to create a vivid atmosphere. "A Winter Day" is cold, a clear sharp biting cold. This very definite impression is made possible by exceedingly fine bromoil work which includes tonal values ranging from the deep black of a figure in the foreground to a faintly outlined dome in the distance. "A Winter Morning"

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ARTURO

FRED R. DAPPRICH

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is equally convincing, but here the cold is raw, dull, soggy and penetrating. Both prints were mounted on white. I think they would have been even more impressive if the mounting offered a sharper contrast to the subjects. "An Old Corner" is distinguished by attractive composition, rich values and a fine effect of sunlight.

"The Call" by Chas. Lederle is an excellent bromoil, full of life and action. "Arches and Horses" is a good composition, but the handwork used in producing the rays of sunlight is too apparent.

"The Jew" by Monte Luke is a strong and forceful character study. Tonal values are nicely harmonized to accord with the serious brooding face. In "Figure Study" he shows a nice composition of lines, but I think the sweep and rhythm of the figure would have been better accented if done in a little higher key.

Dr. D. J. Ruzicka has a notably fine portrait in "The Artist" and in "Beppo and Bettina," a charming and interesting composition.

A particularly fine group of four is shown by Ture Sellman. His work is distinguished by interesting and well considered composition, rich tonal values and a rugged and virile presentation which gives his pictures an arresting individuality and remarkable carrying power.

"A Gleam," done in transfer by C. J. Symes, is a fine example of the texture and the combination of strength and delicate tonal values possible to this process. While a full scale of values is held, unnecessary detail is pleasingly suppressed to produce the soft and luminous atmospheric quality required in this delicate print. The latitude and flexibility of this process is strikingly shown by a comparison of this print with two others of this group, "Age" and "Sunlit Sail." In these prints detail is not only shown but accented for the purpose of forceful and vigorous rendition.

Dorothy Wilding shows a fine group of three. "Eve Grey" is a striking and arresting portrait of a beautiful girl beautifully portrayed. Graceful and forthright pose, fine modelling and a brilliant lucidity of rendition contribute to the effect of this fine portrait. "Le Papillon" is a charming and imaginative conception, flawlessly executed. The finely modelled and lovely nude figure is charmingly and naturally posed and the composition arranged with such grace and delicacy as to avoid any suggestion of artificiality. "Les Demoisells" is somewhat lacking in this quality, is less delicate in conception and much of the beauty of the lines of the nude figure is lost by a less pleasing pose.

"A Profile Study" and "An Old Dutch Farmer" by Frank Ziegler are strong and vivid characterizations in gum. Much of the brilliant effect of these pictures was obtained by a combination of good photography and skillful handwork which is quite apparent.

That accomplished pictorialist John M. Whitehead was represented by two of his compelling and imaginative landscapes, "Darkness Deepens" and "Castle of the Scots." This work has been exhibited, described and commended so often that further detailed review is as unnecessary and as much of a redundancy as a description of the Mona Lisa.

C A M E R A C R A F T

"The Fisherman" by Mrs. Ambrose Ralli is a striking picture which is at the same time a portrait and a character study. This work is particularly notable for a forthright vigor of rendition and well placed accent.

I have not attempted to review all of the very good work hung, and, as previously mentioned, have not touched on western work, but I have, in the main, confined my comment to those prints which, because of unusual technical excellence, combined with interesting subject matter or some arresting quality of rendition, have fixed themselves in my memory. In any exhibit, whether it be of paintings or photographs, there is necessarily a definite percentage of work accepted which is just good enough to pass critical judging, but which nevertheless is lacking in motive or distinctive quality necessary to permanent value. This exhibit had a relatively small percentage of work of this type, and for a gratifying preponderance of work which I would characterize as being of exceptional merit and of lasting appeal.

## Two Songs

By James Courtney Challiss.

He: Upon the loom of love I weave a song  
For you, and you alone;  
A lyric pure in tone  
And thought, and with love's deep affection strong,  
To be your very own.

If you reject it, laughing at my tears,  
I'll tear it up and use  
The notes again, and choose  
To sing them to a hundred other ears,  
With naught to win or lose.

She: Upon the loom of death I weave a word  
Of bitter loss and fate,  
Of agony that ate  
Black death into my heart. 'Tis done—I heard  
Your call of love too late.

# Crayon Sauce and Razzberry

By Harry C. Phibbs.

Continued from November issue

## C. Curry Bohm

The lad from N'O'leans. It has been stated that his middle name should be "Corot" instead of "Curry," and the rendition of trees shivering in a breeze in such a way that you can hear the rustle and whisper of them, is his life's ambition.

Sometimes he gets sore with the camera and ventures forth with his easel and paint box. Other times, color is laid aside for the pure form and tone of the photograph. But his best performance is when someone makes an off-color statement about composition or dynamic symmetry or three-dimensional rhythm. Then his fair hair stands up on end, a crest of battle, his eyes blaze, his mustache bristles, and his arms wave in whirling circles as he enters the fray.

"The end justifies the means!" is his favorite expression, and if he could make a better picture by licking off the ink with a trowel, he would do it.

## Billy Hughes

If you were as skinny as Billy, you, too, would take delight in rendering pictorial masterpieces of the curves and roundness of the human form divine. It's envy, that's what it is!

Billy couldn't get fat. Thinking up funny stories keeps him thin.

And then he has a lofty disdain for the lowly landscape. "The figure is the thing!" says Billy, and he will burn up a gross of film and ten dollars worth of juice to get one pose like "The Tired Model."

He should be fond of figures, because he is an accountant, but he should be a mechanic, for Bill can take any piece of machinery or apparatus in the club, or out of it, twist its innards, tighten up its doodads, cuss at it, and it will work.

When we want to build something, our architect will draw magnificent plans, our engineers will lay out blue prints, our master mechanics will talk learnedly of torque and dynamics, and Bill will say, "Oh, hell!" and will go and do the darned thing with two fists—and it will work!

## George Henry High

When he is at home, he lives in the gilded palaces of "The Gold Coast." When he is abroad, he calls the Prince of Wales, "Dave," and offers the King a cigarette. But when he comes down to the Club, well, he's just "George," another of the gang.

AND you know that the peasant girl in his picture is the duke's daughter in disguise, and he carries the fame of the Chicago Camera Club to the salons (and saloons) of London and the boulevards and bulletins of Paris.

Now, when you talk of



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### Bill Becker

you just naturally have to mention the Dune house, because Bill's the guy who runs it—and it runs him. We claim the proud distinction of being the only camera club in the world with a country home. Near Chicago, you know, we have the Dune country, at the foot of the big lake, a stretch of wild land. The boys got together one year and built a house down there, and equipped it with cots and cooking utensils, a telescope to look at the stars with, and a pump to break your back or disposition.

Every now and then some of the gang go down for the week-end—sometimes one or two, sometimes forty or fifty. You'd never know how many until you had to wash dishes after them.

And Bill is the "good, old reliable" who kind of looks after matters and orders the grub and gets it cooked and keeps things running.

Bill owns a camera, too. At least, one of the fellows swears he saw him carrying one, one day—but that was before the War.

Talking of choice spirits, there's

### Art Brace

Years and years ago, when he ran a portrait gallery in Canadaigua, Art made a lot of photographs. Since that time, he and George Eastman have been making money out of photography.

Now he considers it his privilege to rest on his photographic laurels of years ago, to drip words of glittering praise for the picture which he thinks good and for the technique which he considers sound, and to damn to the lowest depths of Fiddlers' Green the poor nut who makes them fuzzy and the crank who isn't content with a camera and chemicals but wants to use paint and mud and plaster and pencils and printers' ink to make photographs, when it's so easy to do with a camera!

### Frank Rich

We are rich in Riches, and of that ilk I introduce to you Frank E.

They used to call him one of the Gold Dust Twins around the Club, but that was when he was foolish enough to want to clean up after the other fellows. Frank chases dirt, and if you want to get anybody to help you do **anything**, just ask Frank. He will growl at you and scowl at you—and then he will help you.

You should see our copying camera. They have a lot of old Ford spare parts built onto it, and when he works the various cranks and levers which he has affixed thereon, Frank can make it imitate a Spanish dancer or copy a daguerreotype.

### E. E. Gray

Solid and substantial, this veteran who never says much. In fact, he says so little that we didn't know what the "E. E." in front of his name meant until last year, when one of the ladies asked him.

But get him talking about carbon prints or stars! He knows every star by its nickname, and can make a carbon print jump through a hoop.

He has several beautiful modern cameras, but the one he makes his pictures with is the original, first, stereoscopic camera ever made by anybody. It is soldered onto the tripod, so that in times of trouble he can use camera and tripod as a battle axe.

Oh, now, I could go on for hours telling you biting truths about this bunch, but it would fill the whole book to tell you of Frank Farrell and how he photographed Pershing and how he got the title of Captain; of Tarnoski, and how his best photographic effects are obtained with a pencil; of Hatten, and how he sometimes makes them good by accident; of Art Ryan, and how he became Mayor of Port Arthur; of Trowbridge, and how he pictures skyscrapers—but you never heard of such a bunch, every one of them a distinct personality, and all the personalities a beautiful mosaic of good fellowship, each man a link in a chain of friendship that is closer than kin. And this writer, too! That's the big joke of the whole thing. I'm writing the stuff so that nobody else can, because I'm afraid of what they would tell about me.

## A Simple Electric Shutter Release

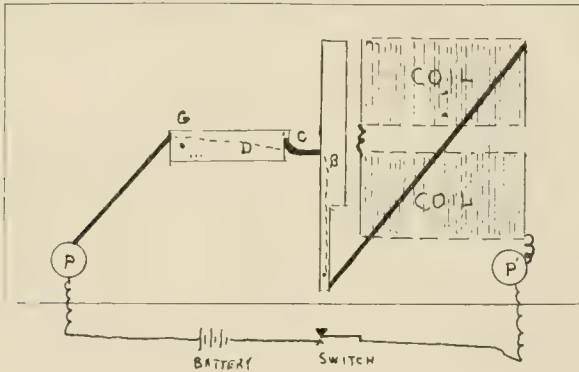
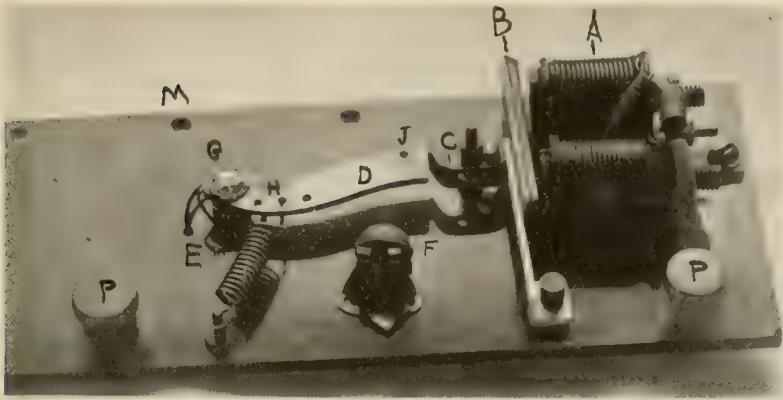
By Ross Bennett Walker.

A naturalist friend of mine, needing a device to operate his camera from a distance, constructed the apparatus about to be described from the magnets of a discarded electric bell and some material found in the "junk box."

The base was an old radio panel cut down; wood could be used instead. At one end he bolted the magnets "A." The armature "B" was made from two pieces of soft iron, the lower one pivoted to the base by a bolt. The tripping piece "C" was fastened to the armature and a stop pin inserted in the panel to prevent the armature from falling too far forward. The arm "D" was cut from brass, with a notch at the end to engage the tripping piece "C." Three small holes were drilled in the arm at "H" to provide different tensions of the spring "E" for various shutters. The stop bracket "F" has a rubber-headed tack on it to silence the fall of the arm "D." A hole was drilled at "J" to take the thread to the shutter. The mounting holes at "M" will vary with the method of mounting and the shape of the camera. Binding posts were mounted at each lower corner to make connections with the battery. "G" is the bolt on which arm "D" works.

In use the release is mounted on the camera and a thread connects the hole "J" with the shutter lever. On closing the circuit the armature "B" is pulled against the poles of the magnet and the tripping piece "C" slips out of the notch in "D" allowing the spring to pull the arm "D" down to "F," thus tripping the shutter. To reset the shutter release lift arm "D" and pull the armature away from the magnets until tripping piece engages with notch on arm "D."

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This simple mechanism works every "trip" and is very silent. A piece of bicycle tape placed on the face of the armature next to the magnets helps keep down the noise.

From one to three dry cells, depending on the length of the wire from the operator to the camera, are sufficient to operate the tripper.

## CAMERA NUTS

The Nut is a hard shell around very sweet and very nutritious meat.

Another sort of Nut is an iron or other metal device to keep things together and hold a screw in place.

The Camera Nut, under whatever exterior, is apt to have a gentle, aspiring soul. His hobby is to love beauty, to find pleasure in making beautiful things, to study Nature in order that her glories may be known to him.

When you see a Camera Nut you will not find a screw loose by any means.—S.B.



# Zero and the Camera Man in the Maine Woods

By Warwick Barse Miller.

Illustrated by the Author.

Casually packed away in that northwestern corner of Maine where the state line makes a sharp downward sweep, there is a camera land of lakes, frozen now into white deserts of silence which spread in and out around gently rolling mountains whose dense green forests are fairly hidden beneath their ermine cloak of winter. They are called the Rangeley Lakes. For more than fifty summers the region of these lakes and mountains has enticed weary sportsmen from the unnatural grind of the city, and as each season approaches, new log camps still rise among the fragrant spruce along the shores. Mountain air free from coal smoke, wild deer, coolness, and the abundance of trout and salmon in its quiet waters, have made it a sportsman's Utopia.

"The Newport of the North" is the name that one of the oldest camp resorts has long been known by, because of its simple but aristocratic clientele, and the grand view it commands of Lake Mooselucmeguntic with Bald, Deer, and Kennebago mountains rising in the distance. Such is The Birches, the most charming camp in the region.

But we must not forget that it is winter now. Into this frozen, downy country, on the twenty-sixth of December, I came with snowshoes, camera and tripod, and plenty of films. I had left Boston at nine o'clock that morning, and was glad when my train finally chugged into Oquossoc at six-thirty, and I stepped off and shook hands heartily with my tall woodsman friend who met me. Oquossoc is a good place to get off, for several reasons. First, it is as far as the train goes. It is also the railroad center for the region, and is kept busy in winter as well as in summer, by the vast lumbering activities of the Brown Lumber Company, who cut millions of feet of timber from the mountains, to be made into the finest stationery. The multitude of lumberjacks has stimulated bootlegging, though it has considerably diminished under the fearless hand of a new sheriff, who last year arrested thirty out of the ninety or so inhabitants of the town. Oquossoc resembles a Western mountain settlement, for it lies at the base of the northern side of Bald Mountain.

When I woke at four-thirty the next morning I had an uncanny sensation that part of my face was missing. Somebody had evidently removed my nose and put an icicle in its place, but I was much relieved when I discovered I still owned my nasal property. Just then my friend dashed in from the moonlit dawn outside, carrying a leg of venison on his shoulder. Stamping his feet he said old Fahrenheit read just twenty-eight.

"Oh, I thought it'd be colder than that. Twenty-eight above isn't—"

"Twenty-eight ABOVE?. Twenty-eight BELOW'S what I mean."

How thoughtful Prometheus was in presenting man with fire. Taking

## CAMERA CRAFT



*"At the end of a mile the trail emerged onto an open knoll."*

up an axe my friend began to shave pieces of meat off. For the venison was frozen solid, and came off in chips which clattered to the table, and left a fresh surface that looked like the shiny red marble in old office buildings.

With the mercury twenty-eight below zero my camera and I stiffened into sort of a congealed state for the day. But the following morning it courageously rose twenty-four degrees, and I decided to go on a hike and capture some scenery, remaining over night alone at a trapping cabin of my friend.

Pack on my back containing food and tripod, and snowshoes under my arm, and camera conveniently in my coat pocket, I set out over a well hardened trail which two or three guides use when they come for their mail from their winter cabins on the lake. The camera I had was one of the new Eastman 1A Series 11 Kodaks. This is the most admirable pocket machine I've seen, for it is small and compact enough to slip in the pocket, even with the case on, and yet the two and one-half by four and one-quarter size picture it takes is large enough to be distinctive. And the popular f:77 lens assures clearness.

The narrow trail dipped and meandered more entrancingly through the white forest, so quiet and calm with the sun shining upon the downy load supported by the spruce trees. Finally I stopped and set up my camera. Then I considered. Winter is very much darker to the camera eye than summer. Also I was in the woods at 11 A. M., and the sun was fairly bright. So I set the diaphragm at F:11 and gave one-tenth of a second. A little further on I took another picture of a snake-like curve, this time giving the same exposure at F:7.7. The second negative proved more normal than the first. Both were taken at fifty feet.

At the end of a mile the trail emerged onto an open knoll, and there below me stretched the white expanse of Mooselucmeguntic, with white, undulating ranges of mountains rising from its icy shores. At the foot



*"There was a sharp, bitter wind."*



*"Like the brooding of an invisible spirit."*

of the knoll I put on snowshoes and started the four-mile trudge to the cabin.

Never shall I forget the ghastly loneliness of this frozen lake. Only those who have been on a western desert can know what it is. There was a sharp, bitter wind. It rushed down from the mountains and swept across the lake in clouds of fine snow, with a far-off roaring swish which continued hour after hour, like the brooding of an invisible spirit of evil. For miles these clouds swirled in pale golden mist. And towards the south no shore could be seen. This is why I call the lake a frozen desert of silence, for it is silence which makes the distant roar so horrible.

I stopped again to photograph Mudgeon Rock, with Bald Mountain in the background. Mudgeon is a large rock protruding from the lake about 100 feet from shore. A fetching little pine tree grows on top, like a plume on the helmet of an ancient knight. With a bright sun I found that one twenty-fifth at F:11 was not quite enough. One-tenth of a second would have been better. Also, apparently a hand camera has little respect for mountain perspective, for Bald Mountain came out shamefully squashed down.



## CAMERA CRAFT



*"The taller trees rising skyward."*



*"Bare and gray against the light."*

A photograph of Mudgeon taken from the shore gave me the prettiest of all my scenes. It was given one-tenth at F:11, scale set at 100 feet. This is a good, full exposed negative. The scene shows the frozen desert. I took one more scene which engaged my fancy. It was a snowdrift which the wind had blown into unique forms.

Though capital sport, it is somewhat exhausting to drag one snowshoe after the other and use muscles which have been exercised only a few times during your life. But at the cabin I rustled some wood and birch bark, and soon had a rip roaring fire in the stove, and some venison amicably frying with a pair of Klondike eggs, that is, eggs frozen so hard they dent the frying pan when they strike it. With the frigidity thawed out they taste exactly the same as ordinary eggs.

Lunch finished, I immediately set out in the wood for more scenes. The drooping white spruce growth with patches of dark green branches showing from under their burden of snow, and the taller trees rising skyward, bare and grey against the light background, lavished beauty wherever I turned. But darkness approaches early and without warning in the winter woods, and very soon I had to put up the camera, and begin to lay in my stock of wood for the night. Fortunately there was a pile beside the cabin, and I cleared away the snow with my heavily mittened hands and carried fifteen armloads into the cabin.

I knew it would be none too much, for it was already getting much colder. There was a brilliant, cold yellow moon that night which flooded the woods around the cabin, and I took two photographs of its light on the trees. At F:7.7 I gave one six minutes and the other fifteen. The first gave the most realistic effect; the second appeared more like daytime.

I got up to feed the fire three times during the night, but I slept as warm as toast. My friend had said four below zero was really quite a warm day in winter, and upon inquiry as to what he judged a rather cold day, he allowed that forty or fifty below might be called freezing weather.

However, during my stay I found I was just comfortable in two medium weight union suits, two woolen shirts, a heavy sweater, and a sheep-lined coat. It was most surprising to find how warm and practical were the low white moosehide mocassins which are worn up there in cold weather.

They are so soft you can squeeze them into a ball, yet with two pairs of stockings they keep the feet dry and warm all day. The principle is that in cold weather there is no moisture to penetrate. If they become warm near a fire when snow is on them dryness vanishes.

The next day I came back in a stinging wind storm. The lake was a demon now. I hugged the shore, desperately fighting ahead, and pausing every little while to turn my back against the wind, as my face became numb. Once I wandered two hundred feet away from the shore, and I could distinguish nothing but a shrieking white swirl. A trifle panicky I hastened back to the misty trees. Through my mind passed the image of a man farther out in that maelstrom hopelessly struggling around and round in large circles until death gradually silenced him. This was the frozen desert of silence.

When at last I stalked in the doorway, very tired and very hungry, my friend was already watching for me. "Five more miles," he stated, "and you wouldn't have got here alone. In a little while you would have become cold and tired and stopped to rest on a stump. A drowsiness would have suddenly seized you and put you to sleep—you'd just never wake up again."

"But I got some corking pictures, I hope."

The rest of my stay I tramped around the woods and mountains, cooking my lunch over welcome fires. Rabbits shot through the underbrush, and deer crossed my track. Other days I went up on the mountain with my friend and helped him haul firewood, for before the wood enters the stove, the tree must be cut down, sawed into four foot lengths, hauled to a machine saw, cut in foot lengths and finally split.

Once I went with my friend near Mudgeon rock to build an ice house for a summer camper. It was a perfect, clear, mild day, and with the sun casting excellent lights and shadows in the forest, I had my camera working in good order. But it is almost impossible to overexpose in the woods. Even on this bright day, one-tenth at F:7.7 was not ample. I found that with the release held in for a normal count to five was about the correct exposure with the diaphragm at F:11. On a dull day if forest scenes have to be taken, I should give a bulb count to fifteen at F:7.7. Other scenes out of the woods, on bright, clear days, ought to have one-tenth of a second at F:11, and on dull days a good bulb count to fifteen at F:11 is none too much. It was always easier for me to slip off my mittens and work quickly with bare fingers. In carrying the camera still attached to the tripod, over to a nearby scene I carefully held it high, so that in case I fell it would not touch the snow. In the cabin don't wipe the cold moisture off or place it near a fire. Simply open the front and let it dry naturally.

The time passed rapidly, as each day I rose in the moonlit dawn, and padded about the country in my soft moccasins or on snowshoes, to return in the late afternoon, ravenously hungry, and ready for a healthy slumber. Thus before I knew it I had left the Rangeley region, so royally garbed in ermine, and was back in the city before my Corona typewriter.

# Retouching the Negative

By Beulah E. Ross

Illustrated by the Author



BEULAH E. ROSS

Following my remarks in the March issue of *Camera Craft* I will now try to explain the most practical methods in the retouching of a negative.

The first thing to be considered is having the proper implements with which to work—retouching stand, light, varnish and pencils. A home-made stand is the most practical if it can be folded flat and put away at a moment's notice. The corners of the blotter board are handy for holding both the finished and the unfinished negatives, and by changing this blotter occasionally you can keep it tidy and clean. The light opening should be directly in the center and be  $4\frac{1}{2} \times 6\frac{1}{2}$  inches, fitted with an opal glass at the back, allowing a quarter of an inch between the glass and the negative,

which permits the negative to vibrate with the touch. By using a cup hook or a glass tack, a bulb, which should be a 75 watt blue, can be hung about even with the glass, and to make a perfect distribution of the blue light hang a double thickness of pale blue tissue paper between globe and opal glass—this is for average work; should the negative be exceptionally heavy, one thickness of the tissue will be sufficient. Now cover the stand with a heavy black cloth, turn on the light, seeing that the cloth is tucked in tightly around the sides and top so that the only light will be seen through the center opening and you are ready to get down to work.

The next thing is to varnish the negative, always remembering that cleanliness is essential. With clean hands place the negative film side up on a clean paper on another table and put two or three drops of varnish in the center of the negative and spread it over the entire surface with a clean piece of cotton about the size of a small orange. This cotton can be used several times, but be sure that it is free from dirt or dust, because one dust particle will often scratch a negative beyond repair. This spreading should be done with a circular motion, starting at the center and working the varnish to all edges and corners, rubbing it in well and leaving it smooth and even over the entire surface. There are several good brands of retouching varnish on the market, but for those who have the patience to make their own, the following formula is given: Crack 3 oz. of English amber resin real fine and add  $1\frac{1}{2}$  oz. spirits of turpentine, then 30 gr. yellow





Unretouched



Over-retouched



Properly retouched

beeswax (shaved fine) and then again  $1\frac{1}{2}$  oz. of sulphuric ether. Let all dissolve thoroughly before using.

We will now deal with the proper leads to be used. I use an H. B. lead for almost everything, but one must judge the density of the negative and the temperature of the room. If the room is warm and the varnish becomes softened and takes the lead freely, a harder pencil should be used. If the room is chilly the varnish hardens and a softer pencil should be used, but under moderate conditions the H.B. is the best for general work. For shadows like the nose shadow, under the chin and under hats, etc., the 2 H is best. For hollows in the neck or where there is a great amount of lead to be used to fill in, use a B pencil first and afterwards pull the stroke together with an H. B. Of course, the lightness and character of stroke can be regulated so that any grade of pencil can be used for any class of work.

### Retouching the Negative

The stroke is something that is hard to write about. There are several kinds of strokes, but the one with which I have had the most success is a combination of the figure eight and an oval. This is as near a skin texture as it is possible to get. If you will take a magnifying glass and look at the back of your hand and study the lines carefully you will notice that the texture of skin resembles a combination of the figure eight and an oval. Some people use the comma, the crossbar, and the long and short stroke but these only plaster the negative with lead and give an old-fashioned egg shell finish. It will always be found best to use as little lead as possible at all times. In working the lines under the eyes and around the nose and mouth use a wavy long stroke beginning in the center of the shadow and blending outward. Never make a straight line, as it is impossible to blend a straight line; make a wavy line if necessary. If the varnish becomes slick and refuses to take the lead, varnish the opposite side of the negative and

## CAMERA CRAFT



An everyday negative



Conventional retouching

finish there. You cannot retouch on the opposite side of a glass negative, so if necessary to put on more lead than the varnish will take, use a very soft pencil and dot the surface. Sometimes you will find it necessary to blow your breath lightly on the negative, thereby softening the varnish enough so that it will take additional lead freely.

In conclusion remember that only a brief outline of retouching can be put in writing, and that it is only through lots of hard work and effort that one becomes an expert in the art.



Unusual lighting



Highlights etched away



## Nature's Temple

In last month's issue the printer lost a perfectly good line from the masterpiece entitled as above. I know it is a masterpiece for I made it myself. But I did not end it with a comma, and as I wrote it there was some sense to it. At least, it is to be hoped so.

However, what is a line or two between friends? And so far we have maintained friendly relations with our printer. Long may he wave. So, that all things may remain well that end well, we repeat the verse with the final line, this time, added. See if you can find an idea in the whole of it as it now stands. To those who have not read it before and are beguiled into attention at this time, let me say that the following line was omitted:

*Subservient to the Greater God.*

Altogether we are not sorry for the misadventure. It gives me the chance to repeat, and reiteration is the spirit of advertising.

*Nature's Temple*  
*P*ILLARED by graven trunks of trees  
 And groined and arched in green,  
 A gorgeous panoply of sunlight gold,  
 A tapestry of leafy shadows flecked.  
 Ah! Wondrous edifice bedecked  
 As Solomon the great, of old,  
 Had never in his temple seen.  
 Nature Herself upon Her knees  
 Here worships on the loamy sod,  
 And owns Her greatness, in a prayer  
 That animates the fragrant air,  
 Subservient to a greater God.

**James Courtney Challis, Poet.**

Some weeks ago there came by the morning's mail a modest letter submitting three poems. They were in nowise connected with photography excepting as high art and inspiration might be taken as doing so, but they were outstandingly good. So good that they were accepted.

Experience has shown that our readers are persons of finer tastes and that matters of general interest and verses of various sorts get a welcome. So far my voice has done most of the singing and, while I sing because the song is in me

and will out, I am not certain of my voice. Now you shall have the real thing.

James Courtney Challis is going to make a place for himself in American literature—has made a place, in fact, which he shall enlarge as he grows in assurance and is better known. The literary magazines have gladly given his verse place and prominence. Camera Craft looks forward to the pleasure of having been one of the publications that helped to bring him forward.





## Our Christmas: Yours and Mine

**W**E HAVE been together, now, these several years, and your friendships have sweetened my work and my existence. It is with a peculiar sincerity that I send my wishes into space to reach you all.

Nineteen hundred and twenty-six years ago the wise men journeyed to Bethlehem, guided by the star that shone above the hallowed stable. Nineteen hundred and twenty-six years ago in travail and poverty the Holy Mother gave earth its Redeemer. Mohammedan, Infidel, Confucian, Buddhist, Jew share alike with every Christian the good that came from that manger, the hope that springs from belief in salvation, the pleasure that comes from a living in mercy and love.

One need not be religious to bless the day that means Pax Vobiscum. There is no sanctimony in resigning one's heart to the golden rule. God bless the day, and He has blessed it. God bless the religion of mercy, and forgiveness, and peace. We have erstwhile forgotten our faith in practice, but let us still hope. God shall bless the faith, too, in the degree in which we not only profess it but live it.

To you and yours a Merry Christmas. All that earth holds that is good for you. A Happy New Year with the brightest of futures materializing into present good, day by day.

Differences of faith, like race and color, are but accidents of birth. Let us hunt for the Holy Grail together and hope to find it, at last, in our own hearts. Seeking the true Sacrament and trust we shall sip of it from the same chalice, Brothers by right of the One Father.

PAX VOBISCUM.



MEDALLIST

Dr. B. J. OCHSNER

#### How Our Competition Has Grown

The thing that seems to have impressed the contributors to our monthly competition most is that there is no coupon or entry blank restriction. It is not a selling proposition but a whole hearted effort to improve photography and offer additional incentives to better work and greater pleasure. And on that basis the thing has grown almost beyond our hopes. Masters in Europe and foreign parts as well as in this country have sent generously of their best and by degrees have quite crowded out the number of really good workers who are just casual camera users. The latter, too, have their rights and in recognition of this and in fairness to all we now shall conduct an Amateur and a Pictorialists or Advanced competition. Two competitions.

Send your prints marked as you desire to enter them—Advanced or Amateur. If you desire the pictures returned do not fail to enclose stamps sufficient to fully cover postage at the same time you send the prints. Failing in this do not expect us to correspond with you toward collecting postage. No stamps no further notice.

As a pet project you have gratified me greatly with your generous response and I hope you are each and all getting as much pleasure and profit out of the project as we are at this end. When the judges are done we go over your pictures and familiarize ourselves with what you have done and look for improvement, month by month. Personally, I am with every contributor and wish there were a hundred prizes, and, a hundred prints deserving them.

## CAMERA CRAFT



SECOND AWARD  
J. M. Borrenbergen

FOURTH AWARD  
C. E. Lamphere

THIRD AWARD  
K. SHIMIZU

FIFTH AWARD  
Horace Tyzack

### The Advanced Pictorial Competition.

Beginning with January we start the advanced competition in conjunction with the usual amateur competition. Prints in the pictorial section may be sent with return postage when it is desired that the prints be sent back to the maker. Prints winning a prize shall become the property of Camera Craft and carry the right of reproduction. This condition is agreed upon by everyone submitting pictures.

There shall be two medals in both classes hereafter, a silver medal for the first award and a bronze medal for the second. Fountain pens and merchandize are to be discontinued altogether by general concensus of opinion gathered from many readers.

The grand yearly prize in each section continues but this may be a silver cup or a silver plaque engraved with the proper sentiments. This yearly award is strictly limited to such prints as have won during the year and shall be awarded in March of each year.

Advanced pictorialists like amateurs must have prints in before the fifth of each preceding month, that is, the January competition closes December 5th. Prints received too late cannot be acknowledged till the month after in the later competition of which it shall be entered.



# OUR MONTHLY COMPETITIONS

## CONTRIBUTIONS FOR DECEMBER

H. F. Avelier	Rudolph Haase	A. J. Pandian
J. E. Borrenbergen	Roger Hart	Hugh J. Peat
Miss A. S. M. Brown	Miss Abbie Heath	F. Petersen
E. J. Brown	Horace Hunter	Franc's H. Rojec
Charles A. Chapia	D. H. Immink	Miss Violet Salem
Henry Charlton	Fred K. Inman	Valentino Sarra
D. W. Coberly	Shigemi Izuo	Mario L. Scarcheri
Albert Comlock	Victor J. Jiricek	Howard E. Seder
Henry Copeland	David H. Johns	K. Shimizu
T. G. Corkill	Robert Klinker	J. Smoil
Miss Charlotte E. Craig .	Dr. K. Koike	Max Thorek, M.D.
E. H. Dahlstrom	C. E. Lamphere	E. C. Thoroman
Vincent Dolfi	G. H. Leach	E. P. Trevors
F. M. Dutton	M. Martinson	T. K. Tsukane
Sam Eskin	W. S. McCollister	Horace Tyzack
M. G. Ferris	T. McIntire	Miss May Underwood
S. Gardner	Sol. C. Newman	Mrs. N. Upton
O. C. Gilles	Dr. B. J. Ochsner	Carl Utterbach
A. S. Green	O. F. Olson	T. M. Waumsley
Ewald Haase	K. T. Otto	Otto J. Zimprich.

## To Make All Plain

1. No hand colored prints accepted.
2. Prints are preferred unmounted.
3. Advanced prints must be 8 by 10 or larger.
4. To have your prints returned the requisite postage must be enclosed.
5. Write your name and address on each and every print.
6. Please do not write any letters or expect any correspondence on this competition proposition. We do not know whether you will, can, or will not win an award till the returns are in.

Just send your pictures with name and address and return postage.



## CINE SUBTITLES

By Z. V. Rogers.

Like most amateur cinematographers, I have read and tried various methods of titling cine films. My objection to the titling-boards is that the letters are all capitals. This is also true of the black cards with letters pasted on them. Besides some of the letters are sure to be out of alignment and otherwise look awkward.

In drawing the titles I could never get the letters to have the proper degree of angle, and for this reason failed to show the work as that of a trained hand, which I desired to imitate so closely as to leave the impression that it was that of a skilled workman. Some say that is why we often surprise the professional worker, and sometimes discover new features. An artist, however, is the most logical one to turn to for these titles if they are to be drawn. But there "ain't no such animal" as an amateur cinematographer who wants some one else to do even part of his work.

After experimenting with all the methods that came to my notice I finally tried a font of type, known by printers as a 30-point font. The capitals are  $\frac{3}{8}$  of an inch high—the lower case  $\frac{5}{16}$  of an inch high. The type is a gothic face with all the letters about the same thickness—no shading. These photograph well on the cine camera.

But this type proved too small since the audience, to read it readily on the screen, would have to be within 4 to 6 feet of the silver screen. (A 72 point type would be about the right size.) These titles proved trying on the eyes of those located 12 or 15 feet back from the screen and to many people were entirely unreadable. So I photographed the titles on process film and used the projection machine to

bring the letters up to about  $\frac{3}{4}$  of an inch high. I used contrast bromide paper, single weight, for my prints or copy, and had an extra amount of bromide in developing to keep the white letters clear.

I found that a title should not contain more than 25 or 30 letters to the line—about four words to the line—words of average length.

You will understand that in order to get the letters white and the back-ground black it was necessary to make not only a negative but a positive from the negative.

Next I shortened the work by pulling the printed proofs on tissue paper. This does away with both the negative and positive. But when the printed tissue goes into the projection machine have the printed-face from the bromide paper to make the photograph read correct for the cine copy. In fact, the positive had to be faced away from the bromide paper for the same reason.

## How to Make Your Own Motion Picture Plays.

Jack Bechdolt has written a book which comes at just the right time and will exactly fit the needs of every amateur motion picture machine owner. It is conceivable that Greenberg, Publisher, New York, thought it a venture to issue the little volume at this early stage of the layman's experience with his cinema machine but developments will prove they made a wonderful investment.

Following carefully worded directions as to what equipment to buy and how to use it, explanations of the duties of the director and minute details of "making up" follow a round dozen scenarios which though copyrighted are released to the owner of this book for his own use in a strictly amateur way. 130 pages, substantially bound in blue holland.



# Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

L. C. VINSON, General Secretary,  
2258 Euclid Avenue, Cleveland, Ohio.

## The Program at the National

Homer Buckley dealt with Direct Advertising. More and more the photographer is reaching out to get business which hitherto he has been content to wait for.

Marcus Adams, always a delight as spreading an atmosphere of kindness and good will, and a mental stimulant as well, gave a Heart to Heart Talk With Employees. One would love to work for Adams.

Friday opened auspiciously with Miss Virginia Whittaker. A magnetic personality, an uncommon sense of humor, original outlook, keen perception, and withal, a most womanly sympathy with life and people, she made The Ifs and Buts of Photography as entertaining as profitable. One wants to meet this lady after hearing her and having met her one wants to hear more from her.

Colonel Edward J. Steichen is essentially a pictorialist, an artist with a background of inherited distinctions. By his own rights he has earned high esteem. During the late world's unpleasantness he had a prominent place in the Photographic Department of the military and acquitted himself with honor. His talk was on Photography as I Know It.

Saturday was devoted to business, strictly and the convention closed with a meeting of the Executive Board and a conference of the new President with the Manufacturers' Bureau.

## The Commercial Program

The opening, Monday afternoon, took the form of appointment of committee, discussion of stunts, etc., and a talk by William T. Barnum on Photographing Mosiacs. This difficult work is the bane of busy commercial establishments and Barnum showed how the job may be dovetailed into the routine and be achieved with comparative ease.

Tuesday Louis J. Flader, Secretary of the Photo Engravers' Association of America spoke of Associations and What They Mean. A pregnant topic and one which should be dealt with at every convention. Flader did it justice.

C. W. Howson took for his talk Photographing Textiles and Overhead Camera Work. This was one of the constructive trade talks which marked the 44th Annual Convention. Men came to learn and from talks like these they learned.

J. I. Crabtree, head of the Eastman Kodak Company's Research Laboratories, and a photographic chemist of world repute, gave his audience Pointers on Negative making. Anything Crabtree says, even in the most casual way, is valuable knowledge. The discourse was worthy of the man and up to his reputation.

Wednesday Jeffery White expounded Foto Color Service, which is becoming an important factor in every day commercial practice. He knows his stuff and how to clarify the mass of information that is current into coherent form.

F. A. Bell of the Bell and Howell Company gave a demonstration of the 16mm. Sub-standard Motion Picture Equipment and under title of Why Not the Commercial Photographer? showed how money might be made in the regular line of business by taking motion pictures as well as stills.

In the afternoon A. B. Cornish of the Eastman Kodak Company pursued the same subject with demonstrations of the Eastman machine and gave Some Further Ideas on the 16 mm. Possibilities.

It being a Motion Picture Day, Mr. Gundlach, of the De Vry Corporation, brought the matter down to brass tacks by specifically dealing with the Making of Commercial Photographs with Moving Picture Cameras. Needless to say every



## CAMERA CRAFT

hearer became a prospective user of movie apparatus. The time has come for the Commercial Photographer to step out in this direction.

Thursday Howard H. Webster spoke on Securing Production on Colored Photographs. Mr. Webster is a virile speaker who knows how to make his points.

Homer Buckley gave this section an opportunity of learning how Direct by Mail Advertising could be made to pay the Commercial as well as the Portrait division.

Friday Charles Vance, Chief Instructor of the Army School of Photography under title of Aerial Photography displayed and demonstrated the latest types of machines in use. It was a most interesting attraction and the Association is indebted to the Officers of the United States Army Air Service for their courtesy in detailing Mr. Vance.

The rest of the day was given to joint meetings and from this time on the Portrait and Commercial sections combined forces and shared the enjoyment of the program and social events.

From the two programs, run concurrently, it will be seen that this was some convention. A two ring circus, truly, with something doing every minute, and sometimes many things doing at the same time. A convention well worth attending and one which cannot fail to stimulate the desire to attend the next.

Attendance, by the way, must not be measured by numbers but by quality and interest shown. And in the larger way, above everything by the good done for photographers and the industries which thrive on them and by which they thrive.

### **The Women's Auxiliary.**

At the meeting after the luncheon at the Drake Hotel given to the Ladies by the Manufacturers and Dealers the Women's Auxiliary elected Mrs. John A. Erickson, of Erie, Pennsylvania, Chairman, to succeed Mrs. Howard D. Beach, of Buffalo, New York. Owing to the resignation of the elected Secretary, Mrs. C. R. Clark, and the lack of time for another election, Mrs. Frank V. Chambers was constituted Secretary Pro Tem. The willingness of Mrs. Chambers to

meet the emergency and assume the work is worthy of the highest commendation.

In retiring from office Mrs. Beach wishes the incoming officers the same good will and success that marked her administration. The Beach-Reedy administration was nothing short of a series of achievements and with such a precedent and their own abilities and ideals the incoming ladies will carry on nobly, beyond a doubt.

### **The Report of The Women's Auxiliary of the P. A. of A.**

It is safe to say that the women who attended the recent convention at Chicago enjoyed every bit of it—especially the wonderful luncheon given for us at the Drake Hotel by the manufacturers and dealers.

Just after the luncheon, the annual business meeting was held, though not as many remained for it as we had hoped would, owing to some misunderstanding about the time for that meeting. However, enough remained so that we could have our elections and transact other business.

Mrs. John A. Erickson of Erie, Pa., was elected Chairman of the Auxiliary, succeeding Mrs. Howard D. Beach of Buffalo, N.Y., who has held that office for the past three years. Succeeding Mrs. James E. Reedy of Minneapolis, Minn., who resigned from the office of Secretary and Treasurer last June, Mrs. C. R. Clark of Chicago was elected to that office, but later decided that she would not be able to take up the work, so resigned the office. There being no time to call another election meeting, Mrs. Frank V. Chambers, of Philadelphia, Pa., kindly consented to act as Secretary and Treasurer, pro. tem., until some one could be duly elected. This act on the part of Mrs. Chambers in meeting our emergency is certainly appreciated by the Auxiliary.

Plans for work during the coming year will be made known through the magazines from time to time, and we are hoping for the co-operation for our new officers that will enable them to carry out their plans for the good of the W. A. and for the P. A. of A.

Mrs. Howard D. Beach, Chairman,  
W. A. of the P. A. of A.



## Master Photo Finishers of America

Harry S. Kidwell, President .....217 N. Wells St., Chicago, Ill.  
Guy A. Bingham, Executive Manager.....Box 1020, 100 W. State St., Rockford, Ill.  
F. W. Barta, Treasurer .....318 W. Washington Blvd., Chicago, Ill.

### Vice-Presidents

New England States: A. E. Block ..... 27 Von Hillern St., Dorchester, Mass.  
Northwestern States: Maurice Anderson.....111 Cherry St., Seattle, Wash.  
Canada: W. A. Taylor .....274 Carlton St., Winnipeg, Man., Canada  
Mid-eastern States: E. H. Brunner .....12329 Superior Ave., Cleveland, Ohio  
Central States: Theo. Zercher .....117 E. 6th St., Topeka, Kans.  
New Jersey—N. Y. C.: J. G. Taylor ..... 24 E. 23rd St., New York City  
Southwestern States: W. F. Warren .....524 "F" St., San Diego, Calif.  
Southeastern States: A. A. Odum ..... Southeastern Life Bldg., Greenville, S. C.  
South-central States: J. W. Taylor .....P. O. Box 22, Little Rock, Ark.  
North-central States: David S. Merriam.....1006 Lyndale Ave., N., Minneapolis, Minn.

### AN INFORMAL CHAT.

As we go to press the convention in Boston is in full swing. Echoes of what is doing come to us by wire, but it were risky to print anything but official news. So we shall have to keep our peace till January, when you shall not only have particulars of what happened, but our ideas on the happenings. We shall have a good time swapping deductions and gossiping with, perhaps, some morsels of scandal.

Knowing the officers as I do, and having fought for the association shoulder to shoulder with Paul Burgess and Harry Kidwell, I know what stuff your presidents are made of, and I can presage a convention that will advance the cause and carry it on and up.

So, while we're waiting, let us sit awhile and tell funny stories.

#### Harry Kidwell Spreads Cheer

Harry says that he noticed the other day that when he accidentally got a mixture of hypo and developer on his shoes they turned like new. He deduces that they developed that way and were fixed. There are a lot of people and things that need fixing and Harry is going to bottle his mixture and ship it in pint lots where it is most needed, free. Not bad, if true, and worth trying anyway.

#### Now, J. C. Lane, You're It.

Lane worked so late the other night that it wasn't worth while to go home so he lay down on the belt dryer and fell asleep. In the morning one of the hands turned on the heat and the juice and Lane has been a smooth article ever since. Appreciative? Naw. He got hot about it. Does that remind you of one?

#### To Reduce a Cut Film Negative.

Cut it some more, light the four corners with a Tidaholm match, lay on a tin dish and put a slip in the envelope stating "Shutter did not work." Terrible how that fellow gives all the trade secrets away.

#### Is This True, Al. Block?

They say that Block lost one of his stop watches last February and that the other day he surprised his Boston fellow members by blurting out, "Say, you remember that watch I lost early in the year? Well, yesterday we decided to change our hypo and when we drained the tank there was the watch. It is all silver now." Now you tell one.

#### Is This One True?

Hansen goes that story of Block's one better. He says that when they cleaned out the developer the last time they found a roll of film at the bottom which from its number had been cooking for seven months and it had reversed, re-reversed, and reversed again so many times that it just naturally got tired and stopped. When found it showed six perfect negatives that gave wonderful prints on Glossy, Medium. Hansen attributes part of the phenomenon to natural chemical reactions but is convinced that he has the perfect formula or things should have turned out differently. Would you believe it?

#### And Now

The Sirs and Brothers are invited to tell me about one another. Don't be backward. If you won't tell, I will. Or make the durn stuff up.



## Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

IDA M. REED, Secretary, 703 Market Street, San Francisco, California



HARRY VINSON

### After the Convention

We are all back where we belong and at our tatting. You ganged your way and I ganged mine and here I am. 'Twas a grand affair altogether, and the aftertaste is sweet. As this is being written visions of old friends made way back at the Portland convention, bettered at the San Francisco, and let me hope eternally cemented at Seattle, warm my heart. Markham, Ball, Butterworth, Vinson—how can I name them all—are with me many an hour. And no doubt that's the way you feel.

If conventions did nothing more than make human beings out of hard-boiled business men, and friends and co-workers out of competitors, then conventions are Godly. But business was done in Seattle. The things projected are now motivating and activating your officers.

Of the things that come to me in this post-affair mood the outstanding is the efficiency and unfailing patience and

courtesy of Harry Vinson. As a manager he managed. That is saying much. The exhibitors say he saved them hundreds of dollars and hours of time in providing what hitherto they have paid for and gotten too late, many times. There was talk of making Harry permanent Association Manager, but at this writing it is not known here as to whether that has been consummated or not.

The exhibition of prints was worthy of any International Salon. This should be the case always, but unfortunately is not, for professional photographers are proverbially poor pickers of their own work. They seem to select the least worthy of them, and no doubt the consciousness that their fellows are going to look at them influences them away from showing the work that represents them best.

The trip to Paradise Inn, Rainier National Park, was a fitting close to the affair. Any one who attended the convention and did not go to Rainier missed as pleasant an outing as ever took place. All formality was discarded and the members became one family. It was wonderful. Nature furnished lavishly of her grandest and most beautiful, the hotel delivered plentifully and well in food and scantily in warmth, and we who were there brought cheer and kindly feelings which shall last to the end.

I dislike travelling and I am rather averse to crowds, but whenever a convention like this can be assured, I want to be there. Want to meet the same folks, do the same things—that is, all of the same things except the redundancy of chicken dinners—and get the same friendly greeting. Next year at Los Angeles we can have all of them except Rainier. They have no mountain down south, but then there is Hollywood. Try and make your wives stay at home when you go after that.





Ye Editor Retailleth Neues of Ye Profession and in Quaint Italics Titillateth Ye Sphynx with Hys Quill

### Fred Mayer

One of the remarkable things at the Seattle convention was the strength and solidarity of the Photo Finishers' Division, and one of the most active and loyal members of that branch of the craft was Fred Mayer of Portland. Fred is for the P. I. P. A. first, last, and all the time. He is not less true to the M. P. F. of A. for believing that the coast is so far from Rockford, Illinois, that it is well to create and conserve all the strength necessary to put over big things right here at home.

He feels that Take a Picture Week, which was originated on this coast, and was a sensational success when run by the western photo finishers fell, rather, flat as last managed at long range. So Fred will always be found where the work is hardest and the responsibilities greatest, making the national organization stronger by strengthening the local, and making the national better by impressing on the far away brothers that even out by the Pacific photo finishing is a big industry.

### Mrs. Charles V. Estey Passes Away.

All who know Charles will join in sympathy for when a man loses his mate he is indeed bereft. Mrs. Estey was loved by all with whom she came in contact and her death leaves a large void in this world.

### East Bay Photographers' Club.

When E. J. McCullagh and Ford Samuel gave the members the High Lights on the Seattle Convention the little group of loyal members knew it all. E. J. was in everything that happened up North and had the presidency of the P. I. P. A. handed to him on a silver platter. He deserved it. And Ford was the orator

of the banquet and held the large gathering spellbound for an hour. When the audience gladly lays down its knives and forks to listen, it may be accepted that something is being said that is worth while.

The meeting was at the Vauban and none of you can guess what the piece de resistance was. It was Chicken. After umteen banquets in one week, every one a Chicken Dinner, that bird has ceased to intrigue this writer. If we must have a bird for table give me R. B. Bird. Now you tell one, R. B. B.

### Photographers of Northern California

On the evening of November 8th the Oakland Photographers were hosts to this organization and the monthly meeting was held under their auspices at the beautiful Athens Athletic Club. Oakland is a clean, cheerful city and the Oakland contingent are a whole-hearted bunch. It was an outstanding night.

The program was unusual and good. In fact the entertainment was so good as to put business into the background by unanimous consent. Not that considerable constructive matter was omitted but that everyone was in the mood to be amused and found the occasion propitious and the program mainly to that end.

President Lancaster called the meeting to order and the following verbatim report of Miss Ida M. Reed, who was there, will best carry the facts.

"A delicious dinner was served. I happened to sit opposite the member who was responsible for the menu and his eyes stuck out when after three or four courses a luscious steak was placed before us. My! My! But it was good, and with the delicious food came the quiet, efficient service that makes for conversation and fun."

## CAMERA CRAFT

William Blewett, President of the East Bay Commercial Photographers' Club, welcomed those present. His hope that all might enjoy the evening was more than fulfilled.

President Lancaster thanked the previous speaker and the East Bay Club and presented Ford E. Samuel as Chairman of the evening. Mr. Samuel in turn introduced Professor Maxwell Horwinski, yes the same Max so well known to all who know him well, but a surprise to this gathering since he had been billed as from Heidelberg. Max has been to and come from many places but we think Heidelberg was an inspiration.

Beginning with the principles of astronomy the learned professor wended his devious way through many subjects, with seemingly unintentional breaks and stimulated stupidities. It was fully five minutes before the audience realized that a humorist stood before them. Laughter rocked the building and Bill Blewett fell off his chair twice.

Mrs. Ford E. Samuel sang three songs, accompanying herself, with a charm that marks all she does. The little lady has a fine voice and a gracious delivery. In this instance her spirit is especially to be commended since she was with us though one of her children was ill at home.

Harvey B. Lyon, Past President of the Oakland Rotary Club, talked on "The Pathway to Happiness" and naturally took the Rotarian view that this path was by way of Service. In a pleasant way Mr. Lyon laid down the road of duty and gave us food for thought and example for practice.

In due course the evening drew to a close and the party broke up with an echo in every heart of Bill Blewett's hope that this might become a yearly event.

### A Joke on Dassonville.

There was some kind of a show in Hawaii recently and someone in charge sent a request to W. E. Dassonville for prints. Being in the midst of a coating that gentleman ordered that a packet of samples be sent and it was so done. Now, it happens that these samples are printed from the negatives loaned by Nikolas Muray and it therefore transpired that the Muray pictures were hung and judged.

In due time Dassonville received a beautiful gold medal.

That this medal was promptly forwarded to Muray to whom it belonged goes without saying and though friend Dassonville looks very modest and claims he is happy to know Muray won, we have a suspicion that Dassonville is proud, too, that the print that won was made on Charcoal Black.

### One On E. J. McCullagh.

Ida M. Reed tells this as being one that Mac tells on himself. I wasn't there to hear it so retail it in Miss Reed's own words.

"Along with the humor of the evening, E. J. McCullagh, President of the P.I.P.A., told a story on himself and it was so good, here it is. It seems that Mrs. McCullagh met him at the boat and remarked, 'well, I see you have let yourself in for another year of hard work.' 'Oh!' said Mac, 'Perhaps it won't be so hard.' 'What are you wearing glasses for?' 'For weak eyes.' 'It's a pity you don't wear a glass hat.' Laugh? Of course we laughed, but we do NOT think Mac should wear a glass hat."

### Photographers' Association of New England.

This organization is doing things and planning things that it were well for us all to know for examples and incentives. A convention which through an unfortunate circumstance came at an inopportune time and which was rather meagerly advertised, was carried through with such success as encourages the members to hope for an outstanding event next year. A little magazine that tells the news without frill and contains no advertising. And a fraternal feeling that carries clear across the continent. These are some of the factors that assure the growth of the P. A. of N. E.

### Charles Butterworth.

The grand old man of photography in the Northwest writes me that he didn't know he had been elected Dean of the P. I. P. A. He doesn't have to know it. He has been that right along by popular acceptance and inherent worth. But as a matter of fact it was an official act of the Post Convention meeting at Paradise Inn.

## CAMERA CRAFT

### A Great Idea.

Miss Edna R. Gordon of Yonkers, New York, is a woman of ideas. The following excerpt from a recent letter will start something, or should if photographers be enterprising.

My Dear Mr. Blumann:—

The Culinary Department of the Women's Page of a certain newspaper has requested its readers when, in the course of their reading of novels of the day, they find any reference to food, good eating or recipes, to send in a short account, giving the book title and name of author, when these excerpts will be published under the title "Bookman's Porridge."

Similarly, if photographers were to be asked to send in anything they may come across in regard to photography, I might mention that in Noel Forrest's recent book, "Ways of Escape" occurs the following:

"Paul was studying the photographs on the mantelpiece. 'Are these all new?'"

'Yes, they are taken every year at Christmas. I dislike seeing old fashioned photographs of my family about the house.'

'Most people like to keep the photographs of their children when they were little.'

'I keep the old ones as an interesting record, but it has always been my rule that my family should be photographed annually. Photography itself improves every year.'

### Professional Photographers of Cleveland

They seem to be able to live on the same earth, yea, in the same city and to do so in amity. Moreover they work to a common purpose and so shall encompass and achieve, those professionals and amateurs of the wonderful city by the lake.

The Professional Photographers' Society of Cleveland met in the rooms of the Cleveland Photographic Society (Amateur) on November 5th, and our dear friend Hartman talked right up to those hard-boiled professionals and told them a lot of things that did them good. Also, he made them feel that the club of which he is president stood for photography in the large, for those who live

by it and those who live for it.

L. C. Vinson, Secretary of the National, spoke on the importance of Photography in which he gave as the two great forces working for the world's betterment Religion and Photography. That is fine stuff if he can get away with it. We should have put Education in the list. However, Vinson is on the job and it serves to show he is with the profession heart and soul.

Miss Virginia Whittaker dealt with Photography and the Public, and Ethel Standiford Mehling, who writes us about it, says that Virginia was even more than ever incisive and to the point. Mrs. Mehling's regret that she could not send the talk in full is shared by us, and by our readers.

### In Memoriam

Charles S. Price died in his fifty-eighth year in Denver, Colorado, where for many years he had been established as a Commercial Photographer, and portraitist. His enthusiasm as an amateur survived the vicissitudes of professional life and it is recorded that he was one of the first members of the old Denver Camera Club. His friend F. B. Hinman, writing us the sad news, tells of the many good qualities of the deceased and mentions that it was Camera Craft that started him at photography. When a good photographer and a good man dies he leaves the cares of life and foregoes the joys of earth for eternal joys of greater worth and lesser shortness. Charles Price is eternally happy now.

### Johan Hagemeyer Opens a Studio.

That eminent pictorialist Johan Hagemeyer, whose work we have often admired and who has enhanced many a salon, has opened a studio at 177 Post Street, San Francisco, California. We have no way of knowing Mr. Hagemeyer's skill as a portraitist but if even a part of his art carries over into this essay he will be an accession to the profession and his success is assured.



## CAMERA CRAFT

### Sibeneck Calls.

We call him Coast Defender but he is to me a bringer of cheer for never does he come but that a pleasant half hour speeds too fast in the telling of men and things in which we share an interest. There is one thing about him we cannot fathom—of late he has taken to carrying a sheaf of manuscript paper and a half dozen sharply pointed pencils and has a habit of jotting down now and then, what we cannot guess. What does it mean?

### Nancy Ford Cones Opens Studio

Lovers of real pictures, in and out of photography, will remember the many beautiful works of Nancy Ford Cones that appeared in Camera Craft and other magazines some years ago. This artist won many Eastman Kodak prizes and the delight of old stone houses and quaint country characters shall live through her prints. She has now opened a studio in the large Ohio city and while we personally are saddened to think our friends the Cones have deserted the farm at Loveland, we are glad too, that Nancy Ford Cones will now be able to take the place that has been waiting for her in the profession.

### Willamette Valley Association

The Willamette Valley Photographers' Association held the last meeting of the fiscal year at the W. M. Ball Studio. A banquet was held at 6:30, after which the president, Mr. W. M. Ball, called a business meeting to order. New officers were elected for the coming year as follows: President, Mr. Drake of Silverton; Vice-President, Mr. E. G. Lantz of Tillamook; Sec.-Treas., Mrs. Davidson of Monmouth.

The next meeting of the Association will be held in Salem as the guests of the Coffey Studio.

Those attending the Corvallis meeting were: Mr. and Mrs. W. M. Ball, Corvallis; Mr. and Mrs. Bob Hall and Mr. and Mrs. Dick Ball, Mr. Lynn, Miss M. Gellately, and Mr. Gardner from Corvallis; Mr. and Mrs. E. G. Lantz, Mr. and Mrs. Ferris from Tillamook; Miss Mary Trullinger from McMinnville; Mr. Arey from Eugene; Mr. Drake from Silverton; Mr. C. M. Coffey, Mrs. F. L. Bunn, Mr. J. O. Brown, Mr. F. McEvan, Mrs. N. E. Gunnell and Miss Kathryn Gunnell from Salem.

### Cleveland Photographic Week Society

A new society has been formed in Cleveland called "The Cleveland Photographic Week Society" composed of eighteen portrait photographers.

These eighteen have the distinction of being the first organization to "put over" "Photographic Week."

In about three days they raised a fund of four hundred and ninety dollars, advertising in the rotogravure section of the Cleveland Plain Dealer, collectively, using two large bill boards, street car signs and window cards for the individual photographer. A proclamation was written and was signed by the Mayor of Cleveland, and sent to the papers as publicity, along with other publicity stories.

A strong bond has been formed between those few pioneers and they are all enthusiastic, and are already forming plans for next year's work.

**OFFICERS:** Ethel Standiford Mehling, President; Fred Bill, 1st Vice President; Clifford Norton, Secretary and Treasurer.

**MEMBERS:** Harry C. Beitt, The Bukovnik Studios, Chircosta Studios, Churchill Studio, Crowley-Stokes Studio, Jack Clifford Studios, The Hill Studio, B. A. Marquard, Newman Studio, Julia Butler Sanker, J. J. Schmidt, S. Jay Webb, G. J. Weaver, Harry A. Cole Studio, William Hudlett.

If other associations are interested, they may send for particulars about this proclamation and the way of working it. They will find it exceedingly helpful in promoting "Photographic Week" in their locality and helping individual business.

### Commercial Photographers of San Francisco

The Commercial Photographers' Association of San Francisco held their monthly meeting on Tuesday, November 9, with practically all firms represented in attendance. Matters pertaining to the good and welfare of the profession were discussed. Increasing benefits have accrued to the members by these monthly gatherings. A frank discussion of trade practices and problems have led to a better understanding among the membership of an ethical basis upon which to conduct their studios.

SALON WEEK  
IS COMING

EVERYBODY  
A WINNER



# CLUB NOTES



## Forthcoming Exhibitions for 1927

January 1st to 16th. Buffalo Camera Club, Eighth Annual Salon. Closing date December 13th. T. W. Copeland Secretary, 463 Elmwood Avenue, Buffalo, N. Y.

January 3rd to 31st. Los Angeles Pictorialists, Tents Annual Salon. Closing date December 17th. The Secretary, 731 South Hope Street, Los Angeles, Calif.

March 19th to April 17th. Annual Pittsburgh Salon. Closing date February 19th. B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, Penn.

April 18th to 30th. Scottish National Salon. Closing date March 3rd. Honorable Secretary, Holms Carlisle, 21 Greenlaw Avenue, Paisley, Scotland. This Salon is strictly for residents of Scotland or those of Scots living in other lands.

April 18th to 30th. Bridge of Allen and District Photographic Society, Third Annual Exhibition. Closing date for entries not given. Miss Margaret Hughes Secretary, Rhu Allan, Bridge of Allan, Scotland.

### Brooklyn Institute.

What Zerbe, Sophie Lauffer, and Alcock have done, are doing, and will do for the cause of photography in the place across the bridges cannot be told in a book. The subtle influence of their work is felt all over the land. Thanks to the care of Chairman we receive reports regularly telling of classes, lectures, exhibitions, and activities of all sorts, every one of which is not only closely connected with photography but of the sort that is constructive and educational. The Brooklyn Institute is indeed an institution.

### Southern California Camera Club.

A joke on the boys who made me honorary member sometime ago: Letters come addressed to Doctor D'Arcy Power, Editor. The good doctor has not been in this office for years and we prided ourselves that those who read Camera Craft have in three or four years of our tenure learned to know we are esconced in the chair of the mighty. Such is fame. However the club is a live and going proposition even if it doesn't know I'm alive.

Lectures, demonstrations, exhibitions and now a fifth annual Salon of Pictorial Photography! This show is limited to western workers. Picked from the many international Salons it is well that there should be a regional exhibition in

every division of the country to stir up local pride and create the mood to make pictures for the national and international events. This is directly contrary to what you may have gathered from John Vanderpant but I feel certain he approves of local and district affairs that help to make the big shows possible.

Do not fail to write Fred R. Dapprich, 108 Stimson Building, Los Angeles, in time next year to get the application blank.

### Oregon International Salon.

The first annual Salon in Portland, Oregon, was an unqualified success. The catalog not only is a remarkable piece of artistic bookmaking and printing but the names show that the masters of the world responded.

The northwest is especially gifted with photographic artists and the way in which they work together, without petty jealousies or politics is an example for all men. To the distinction of this part of the Pacific Coast much must be credited to the Japanese artists. The Seattle and Portland group of these earnest workers have impressed their purpose and show their quality whenever and wherever. It is a matter of gratification to note that in art the common purpose and the unified ambition knows that fellowship of man which should hold in every phase of life.

## CAMERA CRAFT

Our heartiest felicitations to the Oregon Camera Club. It is unnecessary to wish them success. They are hewing it from solid rock, and building their institution therefrom to the glory of the art.

### Newark Camera Club.

They continue to achieve and they encourage one another to further achievements, these Newark enthusiasts. Every month the Salon distinctions are gathered and published in tabulated form. Beat that if you can. If I were a Salonist and could get the kick out of distinctions, as I should get them without a doubt were I able, it would pep me up wonderfully to know my efforts were known and my club was distinguished by them.

And the names! Alcock, Woodburn, Hall, Cremer—today in Westminster, next month or last month in London, or Pittsburgh, or where not. Good work, my friends. You show a Club spirit and patriotism that will carry you far.

### Chicago Camera Club.

Crayon Sauce and Razzberries has given you a Closeup of the prominent ones in this organization. If we had the space we should let Harry Phibbs introduce you to every last member. What with Tempus Fugiting and Rex also doing the same rush act the "Exposure" doesn't tell much of what they are doing back there at 31 West Lake or at Dune House. Are you fellows taking it all out in personalities and Salon activities away from home or do you slop a little hypo now and then? Tell us what you are doing to justify the name Camera Club. We want to know and tell about it.

### California Camera Club.

The famous California weather is on the job. Summer has extended itself into and through October and even November was warm and fair for the most part. William Pretsch, Chairman of the Outing Committee has been in his glory and the members have blessed him and the weather for many wonderful outings. Sunday, November 7th a hike to Liberty Camp, Marin County; November 21st to Point Bonita in the same picturesque part of the state. The social activities, thanks to Harrison Gere, Chairman of the Entertainment Committee, has suc-

cessfully achieved another whist party on the evening of November 16th and a dance on the 23rd. Nor are the photographic activities languishing. Mrs. Marion Hart, an earnest student of the Bromoil process is making her technique respond to her great talents and has hung an example of her latest at the Salon. Horace Hirschler, erstwhile President of the C. C. C., also had several prints accepted. E. W. Binkley is another of the members who has brought credit to the club at this year's exhibition.

### The San Francisco Pictorialists.

Apart from analytic opinions and personal viewpoints none who has seen the Salon at the Palace of the Legion of Honor this year but must confess it was an outstandingly fine show, remarkably well managed, and selected with rare judgment. The judges should have been more than human had they succeeded in picking 288 prints without being overcritical in some few cases and too lenient in others. Men have sentiments and sympathies and it is rather to the credit of them that they should pass the weaker picture for the better when one is the best an earnest worker could do and the other just something thrown off by a master.

That the distant pictorialists who could not see the walls may be reassured I will vouch for the fact that there were fewer pictures hung that should not have been passed than at many exhibitions we have seen in our experience.

All honor to those who shouldered the tremendous burden of unpacking, listing, hanging, repacking, addressing, and re-shipping. Beyond a doubt Louis Goetz will get, or failing to get will deserve a testimonial for his kindly and willing service as worker in chief in the work, as judge on the Jury, and contributor to the fine things hung.

### Pittsburgh Salon.

Are you getting your prints ready? You cannot be too early in your preparations for the Pittsburgh is still, far and away, the final test of merit. To be accepted there is to achieve judgment that supplements, goes above, or counteracts and nullifies any judgment elsewhere in this country.



**Cleveland Photographic Society**

Hello fellers. I have one on you, Hartman. Here is an effusion from one of your friends and mine—no, you're wrong, I didn't write it, couldn't do anything of the kind half as well—which will hit you about right. I am promised not to mention any names but strictly between ourselves, isn't Carl some poet?

**TO THE C. P. S.**

*I sure suspect the Editor*

*Of "Thru the" well known "Dark-room Door."*

*We read of gaudy smear-oils,—*

*Saloon displays and such;*

*The while we know our own results*

*Don't stack up such a much.*

*And when we see exhibits,*

*The C. P. S. are there,—*

*But where are all the rare ones?*

*Ah, Echo answers, "Where?"*

*The chuckles all belong to them;*

*We grin at second hand;*

*To see these deathless works of art*

*We must be of the band*

*Of faithful photographic nuts*

*Who form the C. P. S.*

*The purpose, then, of all the fuss*

*Is not so hard to guess.*

*That Editor—he can't fool me—*

*It's all done for publicity.*

**The Los Angeles Salon.**

The big show in our southern metropolis this year bids fair to outshine any previous one, in that its projectors have established the annual event as a fixed institution. Even as we go to press we learn that packets are coming in from the most remote centers of photographic art and that not only the best of American but foreign masters are proving unusually liberal.

Fred R. Dapprieh is himself such an enthusiast and the work of each and all of the Los Angeles group is so unstinted and unselfish that it shall not surprise us to find the southwest vying with the largest and most important of the eastern Salons, if not this year then the next.

**Myer Jones of Brooklyn.**

Every now and then Mr. Jones writes me the gossip of the Brooklyn Institute, than whom none are in a position to do as well. These are only items of news but somehow a little personal warmth is put into each envelope, and chance sentence occurs to prove that we are friends and that Jones accepts me as a human being and not an abstraction. I crave many such correspondents in and out of the clubs.

*I know a fellow who is so busy hunting faults and so successful in finding them in everybody that he is himself one great fault. Everyone would like to correct him out of existence.*

## NOTES & COMMENTS

**Illinois College of Photography**

The oldest college of its kind in the world celebrated its thirty-fourth year of existence with a reorganization. The stockholders met recently and voted considerable capital to carry on the work in an even larger and better way. The following officers were elected: LeGrand A. Flack, President; E. E. Flack, Secretary-Treasurer; Henry Eversman, Vice-President; W. S. Broom, C. S. Icenagle, G. M.

LeCrone, A. E. Lochmoeller, H. R. Scherbath, and B. S. Tivnen, Directors.

With the infusion of this new life and capital, new courses will be added and a national campaign will be vigorously carried on. Its pupils came from all parts of the world and have settled and are established everywhere. This and the modern advertising should do wonders to put the old established institution where it deserves to be.

## CAMERA CRAFT

### **The Home of the Kodak.**

The Eastman Kodak Company have issued a book which shall become a part of every serious library, not only of photography but of general history, for George Eastman and "You Press the Button and We Do The Rest" are items in world history.

This booklet goes back to wet plate days and carries the reader through all the vicissitudes of professional and amateur photography, showing old time cameras and obsolete factories, to the present establishments. Inside views which we have all considered secret hitherto are shown, and the details of making plates, films, cameras and their parts, lenses, and in short every product for which the Eastman Company is noted, are treated upon.

The chapters on various welfare projects, and the final summary of service stations form text for commercial training. Let no reader of Camera Craft fail to write for this pamphlet. It is free and having gotten it the recipient will credit the concern with something equal to fifty per cent discount on all the merchandise they are likely to buy in a year.

### **A Valuable Agfa Booklet.**

The Silent Demonstrator is a little pamphlet but it is worth anyone's pains to get and keep. In the few pages will be found solid information as well as the best formulae gathered from far and near and made available for everyday use. Write to the Agfa Products Inc, 114 East 13th Street, New York, and get your copy. It will be sent with pleasure.

### **Norman Siller.**

He is so unassertive that out of business hours one is apt to take him for granted, but when anything opens up that calls for selling, Norman sells 'em, and when anything calls for argument at any of the meetings of the Associations of which he is a member, he rises and says that which convinces. When we tell the world he is the proud father of a budding Pavlowa and that his charming wife has succeeded in keeping an unusually bright little girl from being spoiled, we are only promulgating a small part of the good things we might say of the Siller and the Sillers.

### **Western Agent for Snow White Ink.**

Don. M. Harris of 810 N. Montgomery Street, Alhambra, California, has been appointed Pacific Coast agent for J. W. Johnston's well known Snow White Ink. Those who know Mr. Harris and have benefitted themselves by the use of Snow White will be glad of the connection.

### **New York Institute of Photography.**

Inaugurating a series of free lectures and demonstrations for the public a highly interesting and successful exhibition of Artistic Lighting and Posing was recently given in the large portrait studios of the New York Institute of Photography at 10 West 33rd Street, New York, N. Y. The demonstration was given personally by Mr. J. C. Neely who is one of the best on the staff of the Eastman Kodak Company. The seating capacity of the big double studio was taxed to the limit and despite the fact that a large number of late comers were compelled to stand, every member of the audience was held to the very end.

Mr. Neely not only showed how modern lightings are done but also revealed many secrets in the use of draperies, panels, shadow and spot lightings and artificial flowers to obtain unusual and striking background effects.

### **Pako Again to the Fore.**

Whenever Merriam-Dye-Reedy get a thing to selling itself to capacity and on merit they sing a few songs and invent something new. And every time they put something new on the market the profession buy it and make more money. If Pako had all the money they have made for photographers and finishers they should be a billion dollar concern—more or less.

The latest is a print flattener that flattens, that takes the curl out and gives a slight reverse regulated as you want it. A compact machine that is fairly human. You can use it with a dry, hot wind blowing for there is a brass moisture roll that contacts with the fabric belts and keeps the prints flexible. No more crackling. Write for your copy of the booklet telling about the Pako print Flattener and tell them that we told you.

The sound basis upon which the Association is functioning was amply illustrated by the secretary reading from the minutes of several of our organization meetings held seven years ago. Those members who see fit to place a confident value upon their work, and conduct their profession upon a business-like basis are today considered the leaders of the profession in San Francisco. Others have gone the way that leads to nowhere.

This being the annual meeting of the Association, the election of officers for the ensuing year was in order. This was accomplished, with the following results: President, Lee L. Stopple; Vice-president, Hayden D. Lothers; Treasurer, Miss Olga Dahl; Board of Directors, Walter A. Scott, Jr., Myron Wurts, Jr., Gabriel Moulton; Secretary, Luis A. Ireland.

The meeting came to a close with an interesting discussion by Mr. Lothers concerning the hazards assumed by a commercial photographer making pictures of interiors of factories.

## Frank McDougal Calls.

When Frank blows in from his hometown, Sacramento, where whiskerinos bloom perennially and the laws are made, he invariably calls to see who is running Camera Craft and if it is being run all right. McDougal has known everyone connected with this magazine since Clute, and everyone connected has always been glad to see him.

## Clarence Stearns' Booklet

I never think of Clarence without picturing him limping with a cane. A sixty mile an hour personality with a punctured tire. He broke a leg, you know, running for the Mayoralty. Well, when he isn't Mayoring, or Presidenting, or doing something good, he is a photographer. There is a booklet before me that proves he is. It is little and holds scarce a dozen pages, but it is full of art and shows that the Stearns Studio has taken pictures of the most prominent people in America and Rochester. There is Ruth St. Denis, President and Mrs. Coolidge, William Allen White, the Doctors Mayo, and a space on the last page for your picture. Send for a copy. We want from six to ten thousand of our readers to write Clarence Stearns, across from the Post-

office in Rochester, Minnesota, not New York, and then maybe he will think we have a circulation! You may not get the book, but you will have written to a darn fine fellow.

## Virginia Whittaker

The name is the best heading for any purpose that I know. This will tell you she is no longer of Pittsburgh but has made her home at 1111 Baltimore Avenue, Philadelphia, Pennsylvania. What her connections there may be we have not heard, but it is safe to say photography will be looking up in Philadelphia shortly.

## Red Cross Activity.

Volunteer Roll Call groups headed by representative leaders in the photographic profession and Photo Supplies trade have enlisted to secure the maximum response throughout these lines in New York City to the annual Red Cross Roll Call opening November 11, Armistice Day, for funds to maintain the organization's relief work and public health program.

Alfred Cheney Johnston heads as chairman a special Photographers group, and George Murphy is chairman of a similarly organized Photo Supplies group.

These groups are among the first 100 groups formed in accordance with the campaign plan of committee organization of the city into various industrial, banking, mercantile and professional groups which will carry the Roll Call appeal into every branch of the industry.

Those interested will address G. W. Leflingwell, 578 Madison Avenue, New York City, N. Y.

## Good for the Mayor of Cleveland

The photographers seem to own Cleveland. The Mayor, John D. Marshall, may his kind increase, has issued a proclamation—an official proclamation—making the week from November 14th to 20th Photograph Week. Just like that. Can you beat that? It not only honors Mayor Marshall, but the photographers, for it proves that amateur and professional in that municipality have impressed on the citizens and their high official the fact that Photography is a factor in the welfare and advancement of a community.



